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MUSICAL AMERICA

Stadium Concerts To Open June Series With Beechman at Helm

Kreisler Will Be Soloist at First Concert of Twenty-seventh Season of Summer Events — Rubinstein and Lady Beecham Also to Appear

THE 27th season of Stadium concerts will begin at the Lewisohn Stadium on the evening of June 19. The concert will be directed by Sir Thomas Beecham, with Fritz Kreisler as soloist in Tchaikovsky's Violin Concerto. Messrs. Beecham and Kreisler at the Lewisohn The occasion will mark the first appearance of Stadium. Sir Thomas will conduct the entire opening week. The soloists to be heard during this period include Artur Rubinstein, who will play the C Minor Piano Concerto of Rachmaninoff; and Betty Humby-Beecham, who is to be heard in one of the piano concertos of Saint-Saens. This will also be Lady Beecham's first Stadium appearance.

Conductors secured for the Stadium season include Vladimir Golschmann, Eugene Goossens, Alexander Smallens and Leonard Bernstein. The second week, beginning June 26, will feature an operatic festival, with "Aida" as the first offering and the leading roles of Verdi's work in the hands of Zinka Milanov, Bruna Castagna and Kurt Baum. The opera will be conducted by Alexander Smallens.

The Concert Committee of Stadium Concerts, Inc., is headed by Mayor Fiorello H. LaGuardia and Sam A. Lewisohn, Honorary Chairman; Mrs. Charles S. Guggenheimer, chairman; Mrs. Pierpont Morgan Hamilton and Mrs. George Hamlin Shaw, executive vice chairmen; Mrs. Henry Martyn Alexander, Mrs. Arthur Lehman, Mrs. Oswald B. Lord, Mrs. Arthur V. McDermott, Countess Mercati, Mrs. William S. Paley, Mrs. John T. Pratt, Mrs. William Rosenwald and Mrs. T. O. Thackrey, vice chairmen. Dorle Jarmel will be special assistant to Mrs. Guggenheimer and Jean Dalrymple general press representative.

As in past seasons tickets remain at 25c, 50c and $1.00 plus Federal tax. On special nights a limited number of reserved seats will be priced at $1.50 plus Federal tax. Stadium box offices at Steinway Hall, 113 West 57th Street, and at the Stadium, 138th Street and Amsterdam Ave, will be opened June 5 for the sale of all tickets. The Stadium will welcome men and women in the Armed Forces as it has done in the past three seasons.

Rodzinski to Conduct Excerpts From Prokofieff "War and Peace"

ARTUR RODZINSKI, musical director of the New York Philharmonic-Symphony Society, has received first rights to the orchestral performance of excerpts from Prokofieff's new opera, "War and Peace", which the Metropolitan Opera is planning to produce next season. Mr. Rodzinski recently heard Vladimir Horowitz play through the piano score. The orchestral score and parts have not yet arrived in this country. The opera, based upon Tolstoy's novel, has not yet had its premiere in Russia.

Philharmonic Children Win Awards



Larry Gordon

Above: Rudolph Ganz with the Medal Winners in the Annual Contest by the New York Philharmonic-Symphony for the Best Note Books Based on the Season's Concerts. From the Left: Anne Horan, Margaret Leak Waddell, Nancy Elizabeth Erb and Michael Sahl. Right: Artur Rodzinski with Marc Luxemburg, Aged Four, Winner of a Special Prize. (See story on page 10)



Larry Gordon

OPERA SEASON PLANS FOR SAN FRANCISCO

Most Ambitious Schedule in Company's History to Open Next September — Several Singers to Assume New Roles

SAN FRANCISCO

PLANS for the San Francisco Opera Company's 1944 season were made known by President Kenneth Monteagle, Manager Paul Posz and General Director Gaetano Merola at a press luncheon in the Hotel St. Francis. The season, which will open either Sept. 28 or 29, will be the most extensive yet undertaken by the company, lasting four and a half weeks and listing 33 performances in all.

Twenty performances will be given in San Francisco, three in Sacramento, six in Los Angeles and one in Pasadena. The San Francisco operas will be divided into four sets—ten on the regular subscription series, five on a popular series, two for concert series audiences, and three as extra events.

Novelties Planned

As novelties there will be "Tales of Hoffmann" with Ezio Pinza, and "Falstaff", with Baccaloni. Lily Pons will sing "La Traviata" for the first time in her career, and it is hoped that Risë Stevens will do her first Carmen in San Francisco. If she finds it impossible to come, there will probably be another first time Carmen. "Simon Boccanegra" will be given with Leonard Warren unless "The Masked Ball" is substituted therefor. Either the Puccini or the Massenet "Manon" will be given.

There wll be the inevitable "Aïda", "Lucia" and "Faust". Also "La Bohème", "Martha", "Lakme" and "Forza del Destino".

New to the company will be Vivian della Chiesa and Margaret Harshaw. Reengaged from past seasons are the sopranos Lily Pons, Stella Roman and Licia Albanese, the mezzo

(*Continued on page* 8)

Music Maintains Morale! Music Must Go On!

What about Music on the Radio?

MUSICAL AMERICA to Conduct Its Own Poll Among Nation's Music Editors

MUSICAL AMERICA takes pleasure in announcing its first Poll of Music on the Air in which music critics and editors on the leading daily papers throughout the United States and Canada will be given an opportunity to record their preferences among the programs and performers heard on the air during the past radio season. Ballots will go out to the musical arbiters of the press during the first week in May and the result of their vote will be published in the June issue of MUSICAL AMERICA.

The MUSICAL AMERICA Radio Poll will be unlike other radio polls already in existence in two important particulars:

(1) It will take into consideration only those radio programs, from quarter-hour periods and up, which are devoted to the performance of serious or so-called "semi-classical" music. Programs of dance music, comedy, dramatic or variety shows, or broadcasts of any other description will not figure in the voting.

(2) The voters will be working members of the daily press whose special concern is serious music. Their professional experience as reviewers and writers on musical subjects gives added weight to their majority opinion.

The ballot will be subdivided into several general classifications so that the editors may make such individual choices as "Best Male Vocalist", "Best Female Vocalist", "Best Symphonic Program", "Best All-Around Program", etc. They also will be given the opportunity to voice opinions on the subject of commercial sponsorship of serious music programs and the treatment of the commercial "plug" on the air.

Further news of the poll will appear in MUSICAL AMERICA for May.

OPERA OPENS SPRING TOUR

In Boston

THE Boston Opera Association ventured a short season of opera by the Metropolitan Opera, after a lapse of two years. The visitors from New York remained here a week, beginning April 10, but that was long enough to acquaint Boston audiences with several new voices and a conductor new to this city. Unfortunately, the Metropolitan Theatre which for several years housed the opera performances by the Metropolitan, was not available, so the smaller Boston Opera House was used by the troupe.

Begins with "Masked Ball"

The opening opera was Verdi's "Un Ballo in Maschera", conducted by Bruno Walter. The cast comprised Jan Peerce, Leonard Warren, Zinka Milanov, Kerstin Thorborg, Frances Greer, John Dudley, John Baker, Virgilio Lazzari, Nicola Moscona and Lodovico Oliviero. This 85-year-old opera had not been heard in Boston for many years and was the nearest approach to a novelty vouchsafed us by the committee on repertoire. Mr. Walter managed his forces expertly, and the entire cast rose to the occasion with notable success, especially Thorborg as Ulrica. Warren sang Renato's famous aria impressively and Peerce also did well vocally, but he left something to be desired as an actor. Zinka Milanov discovered herself about the middle of the first act and from then on she offered a creditable study of Amelia. Frances Greer made a charming Oscar, although her voice is somewhat light, and the remaining members of the cast contributed measurably to the success of the performance.

Mozart's "Magic Flute" was given on the second night, with Walter again conducting. The cast included Audrey Bowman as Queen of the Night, Nadine Connor as Tamina, Charles Kullman as Tamino and Ezio Pinza a masterly Sarasto. The performance was given in English and was one of the season's successes.

A notable performance of "La Bohème" brought Cesare Sodero to the attention of Bostonians for the first time as conductor of opera. Jarmila Novotna and Nino Martini as the principals won personal successes, and Francisco Valentino, a baritone new to Boston, roused admiration as Marcello. Christina Carroll as Musetta revealed herself good operatic timber and Virgilio Lazzari gave authority to the part of Colline. Gerhard Pechner sang the part of Benoit and Messrs. Cehanovsky, Oliviero and d'Angelo were appropriately cast. Mr. Sodero's mastery of operatic technic enhanced the presentation.

Sir Thomas Beecham again came forward as conductor of "Carmen" with Lily Djanel in the title role and Martial Singher making a successful Boston debut as Escamillo. Licia Albanese as Micaela gained a personal triumph in the third act. Thelma Votipka and Lucielle Browning contributed largely to the success of the opera and Cehanovsky and DePaolis were satisfactorily cast.

Americans in "Figaro"

"Le Nozzi di Figaro", with Bruno Walter again conducting, brought Eleanor Steber as the Countess and Frances Greer as Suzanna. These two young Americans won the complete approval of an enthusiastic audience, ably supported by Ezio Pinza as Figaro, Jarmila Novotna as Cherubino and John Brownlee as the Count.

The panoply of "Aida" was spread before the opera audience on the fifth evening of the season, with Wilfred Pelletier in the conductor's box. The familiar airs and the colorful pageantry were presented by Zinka Milanov and Kerstin Thorborg, with Kurt Baum, Alexander Sved, John Gurney and Norman Cordon.

"Faust" occasioned the return of Martial Singher, together with Ezio Pinza, Raoul Jobin, Licia Albanese, Thelma Votipka and Lucille Browning. Sir Thomas Beecham won acclaim, with the singers, for a superior performance.

The final opera was "Traviata". Eleanor Steber as Violetta again scored a personal triumph. Jan Peerce appeared as Alfredo and Leonard Warren portrayed the elder Germont. The remaining members of the cast comprised Maxine Stellman and Mona Paulee, with DePaolis, Cehanovsky, d'Angelo and Alvary. Cesare Sodero conducted.

The brief season of the Metropolitan was highly successful, if completely sold out houses for each performance is any criterion. The smaller seating capacity of the opera house, however, reduced the revenue, so that a deficit must be overcome by the guarantors, it is reported. Without belittling the artistic success of our visitors, there are those who would welcome more variety and novelty in the repertoire. Perhaps another year the committee on selection will be more courageous.

In Chicago

CHICAGO.—The Metropolitan Opera of New York began a short Spring engagement in the Civic Opera House on April 17. Special interest in the opening opera, "Tristan and Isolde", revolved around Marjorie Lawrence's Isolde, a role admirably sung throughout and with the least possible evidence of physical handicap. Special tribute was paid her by the audience for her convincing portrayal. Lauritz Melchior's Tristan was satisfying in all respects. Kerstin Thorborg impressed with the dramatic quality of her Brangaene.

Herbert Janssen was splendid as Kurvenal, as was Emanuel List as King Marke. Others in the cast were Emery Darcy, John Garris and John Gurney. Sir Thomas Beecham conducted with distinction.

Verdi's "Traviata" was given on April 18 with Licia Albanese, a lovely Violetta; Armand Tokatyan, a splendid Alfredo. Leonard Warren's portrayal of the elder Germont was especially fine for its vocal beauty and sincere impersonation. Others in the cast were Thelma Votipka, Mona Paulee, Alessio De Paolis, George Cehanovsky, John Baker and Lorenzo Alvary. Nina Youshkevitch, Michael Arshansky, Leon Varkas and the corps de ballet appeared in the third act. Pietro Cimara conducted.

On Wednesday Bruno Walter conducted Mozart's "The Magic Flute", the large cast including Nicola Moscona, who replaced Ezio Pinza as Sarastro; Charles Kullman, Herbert Janssen, Audrey Bowman, Nadine Connor, John Brownlee, Lillian Raymondi, John Garris, Eleanor Steber, Maxine Stellman, Anna Kaskas, Marita Farell, Mona Paulee, Hertha Glaz, Emery Darcy and John Gurney.

Sir Thomas Beecham conducted Thomas's "Mignon" April 21, with Jennie Tourel in the name part; Patrice Munsel as Philine; James Melton as Wilhelm Meister; Virgilio Lazzari as Lothario; Donald Dame as Laerte; John Gurney as Jarno and Lucielle Browning as Frederic.

Verdi's "Masked Ball" was given on Saturday afternoon and Bizet's "Carmen" in the evening. The "Masked Ball" was considerably enlivened by Bruno Walter's conducting. The cast contained Jan Peerce, Zinka Milanov, Leonard Warren, Kerstin Thorborg, Frances Greer, Virgilio Lazzari, Nicola Moscona, John Baker, Lodovico Oliviero, and John Dudley.

Sir Thomas Beecham conducted the evening's "Carmen" with Lily Djanel in the name part; Licia Albanese the Micaela; Raoul Jobin, as Don Jose; Alexander Sved, as Escamillo. Others taking part were Thelma Votipka, Lucielle Browning, George Cehanovsky, Alessio De Paolis, Lorenzo Alvary and John Baker. Incidental dances were by Nina Youshkevitch, Marina Svetlova, Alexis Dolinoff, Leon Varkas, Michael Arshansky and the Ballet.

Autori Named Chautauqua Conductor

Season Will Present Varied Concerts and Operas Beginning July 13

The Chautauqua Summer season will present the usual programs of concerts and opera, starting July 13 and running through Aug. 23. Franco Autori, conductor of the Buffalo Philharmonic, has been appointed conductor of the Chautauqua Symphony for the 1944 Summer season. Mr. Autori has conducted symphony and opera performances in Chicago, Dallas and Buffalo, and he has frequently been a guest-conductor of other orchestras. The Chautauqua Symphony, long conducted by the late Albert Stoessel, has been recruited annually for twenty years from various orchestras. Under Mr. Autori's direction, the orchestra will play 30 concerts.



Alfredo Bimboni



Edgar Schenkman

Opera performances at Chautauqua will again be under the direction of Alfredo Valenti, with Alfredo Bimboni and Edgar Schenkman as conductors. Performances will be given of Gilbert and Sullivan's "Patience", Puccini's "La Bohème", Donizetti's "L'Elisir d'Amore", Leoncavallo's "Pagliacci" in double bill with Menotti's "The Old Maid and the Thief", Offenbach's "Tales of Hoffmann" and Thomas's "Mignon".



Franco Autori



Alfredo Valenti

Singers already announced will be Josephine Antoine in "L'Elisir", Susanne Fisher in "Pagliacci" and "Bohème", Pauline Pierce in "Mignon", Hardesty Johnson in "Pagliacci", Donald Dame in "Elisir", "Mignon" and "Bohème", Roland Partridge in "Hoffmann" and John Baker in several of the operas.

An Apology

The page advertisement of Jose Iturbi which appeared on the inside front cover of the April 10 issue should have stated that Mr. Iturbi plays the Baldwin Piano and records for Victor Red Seal Records exclusively. MUSICAL AMERICA regrets this inadvertent omission and tenders apologies to all concerned.

Two Ballet Troupes Bring Novelties

By ROBERT SABIN

THE first fortnight of the Spring season of ballet found public enthusiasm at unwavering high pitch and brought halt a dozen novelties. Several of the standard works of the repertoire were restudied or otherwise brushed up. One of the most encouraging aspects of the new season was the appearance of talented young dancers of both the Ballet Theatre and the Ballet Russe in prominent roles. A crop of brilliant young artists is growing up apace. The new ballets were something of a disappointment, but as a whole programs were better balanced than they have been for many a season, with one glaring exception, the neglect of works by George Balanchine and Eugene Loring, two indispensable choreographers in any repertoire.



Valente

Agnes De Mille as The Wife

GLIMPSES OF "TALLY-HO", THE NEW DE MILLE WORK FOR THE BALLET THEATRE



Janet Reed and Anton Dolin in "Tally-Ho"



Valente

Jerome Robbins and Janet Reed in the former's "Fancy Free"

Ballet Theatre

The Ballet Theatre offered its first novelty on the evening of April 10 in the form of Argentinita's "El Amor Brujo", to Falla's superb score, with décor by Oscar Weidhaas and costumes by Freddie Wittop. Argentinita took the role of Candelas, Pilar Lopez was Lucia, Jose Greco, Carmelo, Manolo Vargas the Ghost of the jealous lover, Jeanette Lauret was the Witch, and a group of women assisted. Despite the vivid dancing of the principal roles, "El Amor Brujo" is top-heavy, for much of the detail and charm of Spanish dancing is lost in the vast reaches of the Metropolitan. Argentinita needs an intimate setting to be her gracious self. Antal Dorati conducted the orchestra very well, and it was a joy to hear this historic music again. The scenery was lurid but effective.

The evening opened with "Swan Lake" in which Nana Gollner again demonstrated that she is rapidly becoming one of the leading ballerinas of the time. Her brilliant technique is controlled by a sense of style and she avoids almost entirely that hard, glittery quality which mars the dancing of so many artists these days. Antony Tudor's "Pillar of Fire", one of the few ballets to which one can unhesitatingly apply the adjective "great", had a deeply moving performance. Nora Kaye and Hugh Laing outdid themselves in some of the finest dancing of the season, and the whole cast was flawlessly in the vein. The audience recalled them many times. A rollicking "Bluebeard", with Maria Karnilova as a Boulotte and Alicia Alonso as Floretta brought the evening to a close. Janet Reed made a charming page and Anton Dolin's Bluebeard is a masterpiece of slapstick. "Bluebeard" still needs some ruthless cutting.

DeMille's "Tally-Ho"

April 11 brought the first performance of Agnes DeMille's "Tally Ho", or "The Frail Quarry", a period piece done with a difference. Its background is 18th century, with scenery and costumes by Motley, but its story is timeless, a bookish husband (a genius in this instance) brought to his senses by his wife's drastic rebellion against his neglect. The cast of interesting characters includes a "lady, no better than she should be", most convincingly danced by Miss Karnilova, and "two others, somewhat worse", also well defined by Muriel Bentley and Miriam Golden. Miss DeMille is the wife, Hugh Laing the husband, a role which he dances superbly, Lucia Chase the Innocent who reunites them, turning in an excellent performance in the process, and Anton Dolin the Prince who acts as the galvanizer in the situation.

Miss DeMille is charming as the wife, and the ballet has many delightful passages, but it falls between two stools being neither a rowdy farce nor a real character study but something in between. Nevertheless it is a superior work and Miss DeMille has made several improvements since the first performance. Paul Nordoff's arrangement of Gluck music is not in the least like Gluck, but it serves its purpose well.

The evening opened with "Les Sylphides", in which Alicia Markova danced exquisitely, and Rosella Hightower and Alicia Alonso were also at their best. Nara Gollner, Paul Petroff, Miss Hightower and Andre Eglevsky had their innings in the brilliant "Princess Aurora" at the close.

Leonide Massine made his first guest appearance with the company on April 12 in his own ballet "Aleko", which is principally notable as an opportunity to enjoy the gorgeous scenery and costumes of Marc Chagall. The evening's "Pas de Quatre" had Markova as Taglioni, a role in which she is incomparable, and Albia Kavan, Alicia Alonso and Janet Reed as the other luminaries. "El Amor Brujo" was repeated. Nana Gollner made a captivating Helen in Lichine's lusty "Helen of Troy",

(*Continued on page 20*)



Eileen Darby-Graphic House

A Scene from "The Cuckold's Fair", Given by the Ballet Russe

Ballet Russe

The Ballet Russe launched two premieres on the second night but neither of them brightened the skies to any noticeable degree. Bronislava Nijinska's "Etude", which employs music by Bach, was created twenty years ago, when choreographers at least still thought of Bach as a solemn, pietistic figure churning out chorales and other works all in deadly earnest and getting very little fun out of life. That, in any case, was the impression produced by the posings and posturings of "Etude". The talents of Nathalie Krassovska, Maria Tallchief, Dorothy Etheridge and Anna Istomina, all of them first rate dancers, were largely wasted on this outdated work.

"The Cuckold's Fair" was the other novelty. Perhaps Pilar Lopez had a moral purpose in mind in creating this ballet. In any case, she has made breaking the seventh commandment seem a very tiresome business indeed. The story concerns the pilgrimage of Spanish women who are childless to a shrine, and their excursions to the woods to look for verbena, in the company of unmarried youths of the village. Alexandra Danilova as Sierra, Frederic Franklin as the husband Chivato, and James Starbuck as the Sacristan who aids in the search for verbena strove manfully, but the material of the ballet was too flimsy, and in any case

(*Continued on page 20*)

Ballet Russe Brings Record Gross

THE Ballet Russe de Monte Carlo recently brought the largest receipts to the New York City Center of any week since the center opened on Dec. 11. The gross was $32,000, compared with the previous highest gross of $30,000 in February, when opera was presented.

Grief Inspired Smetana Chamber Music

Not Operas, But Quartets and Trio Repositories of His Deepest Moods

By JAN LOWENBACH

WHENEVER the name of Bedrich Smetana is mentioned the average American says: "Of course—'The Bartered Bride'!" Some people know and admire the symphonic poem "Vltava" and a few people know the Quartet "From My Life". That's all!

However, there is still another Smetana, the unknown composer of more than 100 major works, the creator of seven more operas, of eight more symphonic poems, of two more large-scale chamber music works, of outstanding piano music.

His operas are picturesque descriptions of Czech village life, with lyrics and dances of much greater variety than those of his single famous opera. His symphonic poems are passionate pictures of the Czechoslovak landscape and of the heroic determination of the nation. His chamber music, however, has an altogether personal meaning. It is characteristic of Smetana's humble attitude that he never entrusted his personal confessions to anything but a chamber music ensemble or to the piano. After a period of preparation and study and while still under the influence of Schumann and Chopin he mirrored his joys and sorrows for the most part in piano works.

It was the first tragedy in his private life which inspired him to a composition of more intimate and personal character—the G Minor Trio for piano, violin and cello.

In later years, listing his compositions, he spoke as follows about this Trio:"It was written in commemoration of my little daughter, Bedriska, who had delighted us by her wholly unusual musical gifts, but whom inexorable death took from us early in her fifth year". In his diary, likewise, we find remarks about how, even in her third year, she knew many songs and sang them with remarkably good intonation; also, how she began to play piano and listened with particular attention when her father played Chopin. On Sept. 6, 1855, she died of scarlet fever. Her death affected the father very deeply. Soon after his bereavement, and in less than two months, he wrote the Trio in question.

The first movement announces the main motif in the violin. It is a griefstricken sigh, somewhat in the character of a recitative, which steadily grows and interweaves in the two other instruments. After a quiet episode in A Flat stormy and gloomy moods return The second theme, in the cello, a fervent, mournful song of remembrance, dominates the musical flow and rises to a solemn climax. The development employs both these themes in different moods, twice interrupted by a distant, ardent voice. The recapitulation follows and ends with an expression of sorrow and despair.



Katerina Kolar, Smetana's First Wife, to Whose Memory and Love the Slow Movement of the Quartet, "From My Life", Is Devoted. The Portrait Shows Her as a Young Wife in the Early 1850's and Is Taken from a Porcelain Miniature

The second movement reflects the games of childhood behind a veil of grief. Then the violin unfolds, andante, a graceful melody, the lovely image of the child herself. The last part, maestoso, offers the impression of death and inevitable destiny. Like a recollection the first motif reappears and concludes the movement.

The opening of the finale shows the musician striving to shake off his previous lethargy. Its main theme had its origin in a piano sonata which Smetana wrote in 1846, but its development is adapted to the style of both preceding movements. The cello introduces a new theme of melancholy and these two elements are richly interwoven, rising to a funereal climax, which then terminates in a tranquil coda.



A Pen Portrait of Smetana by the Famous Czech Painter, Max Svabinsky

Both quartets—the first in E Minor, composed in 1876, the second in D Minor, written in 1882—are musical reflections of Smetana's entire personal life.

In a letter addressed on Nov. 19, 1880, to the concertmaster, Otokar Kopecky in Hamburg, Smetana explained why his quartet had to be presented with the title "From My Life"; "It is not merely a toying with forms and motifs to show what the composer is able to achieve, but its aim is to awaken in the listener some features of my life.

"First Movement: My predilection in youth for romanticism and melancholy and, simultaneously, for a passionate style of music. Second Movement: Enjoyment of life among the peasants as well as in higher circles (meno mosso) where I spent nearly all my younger years. Also my inclination to travel (posthorn *alla tromba* in the viola and later in the violin). Third movement: My love difficulties, my longings and my happiness. Fourth Movement: Recognition of national consciousness in music and successes in national art. Suddenly, the terrible sound of the high E in the violin (actually, I heard the A Minor sixth chord) as a warning of my dreadful fate—the deafness which destroyed the supreme joy of hearing and cherishing the beauties of music".

In an earlier letter to his devoted friend, Josef Srb-Debrnov, he adds, after explaining more elaborately the style and content of the quartet: "That is approximately the aim of my composition which is, so to speak, an intimate one and for that reason was written for four instruments, which simply talk to each other as if in friendly conversation—nothing more"!

Yet his second quartet, likewise, is no more than—as he puts it—"a continuation of the quartet "From My Life" composed during my nervous illness which originated in my deafness. . . . It shows how music was developing in the mind of a composer who had lost his hearing".

Up to now that second quartet has remained unknown in this country; and it was underestimated for many years even by Smetana's own countrymen. The first to stress its real meaning was the late Mrs. T. G. Masaryk, in her husband's review "Nase Doba" ("Our Time") back in 1894. In a series of articles she not only disclosed a unique understanding of Smetana's general importance, but also a deep insight into his last works, misunderstood for many years. Since their unusual form, expres-

(*Continued on page* 33)



One of Smetana's Numerous Drawings, Which He Made on the Farm of Lamberg in Bohemia, Where He Spent Many Summers with the Family of His Second Wife, Bettina Ferdinandi. The German Text, Written by Smetana, Says: "Summer Scene, 1860, in Lamberg—Then I Still Was Happy—Eternally Lost Happiness—The Old Lady Sitting Here Was, Unfortunately, A Good Prophetess!" The Allusion Is to the Mother of His Second Wife, Who Opposed the Match Because She Foresaw the Composer's Eventual Breakdown

Meet the Composer:

(8) VIRGIL THOMSON



Larry Gordon

The Composer at Work with a Copyist in His New York Apartment

Missouri-Born Musician Does Double Duty as Composer and Critic for New York Herald Tribune—Sees No Conflict in Dual Role—First Gained Prominence in Sensational Collaboration with Gertrude Stein

By RONALD F. EYER

THE reason he writes music, says Virgil Thomson, is that he gets sick if he doesn't. Let him desert his manuscript table for a protracted period and, by his own admission, he falls ill, gets hypochondriacal hallucinations and generally ends with a cold in the head.

Despite these violent repercussions, however, composition has been relegated to something resembling an avocation since the composer took up his duties as music critic for the New York *Herald Tribune*. He now can compose only in those intervals between visits to the concert rooms of Manhattan and the editorial offices of his paper on West 41st Street.

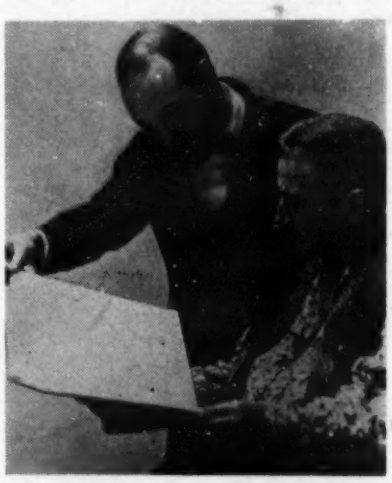
The composer-critic is, of course, no new creature under the sun. Berlioz and Debussy, among others, also functioned as members of the Fourth Estate, but history has it that they did so with bad grace and then only to stave off the pangs of hunger and sundry creditors. Of his journalistic practice, Berlioz moaned, "This indeed is the lowest depth of degradation! Better be Finance Minister in a republic!"

Virgil Thomson is no such malcontent. "I love my job on the paper," he declares; "I like to write, you know." Nor is the monetary return any object. He could get along very well, he says, without it. He goes about the business with zest and earnestness and he preserves his writings carefully in scrapbooks. "It is something like giving a concert," he observes. "Of course, there is no Carnegie Hall glamor and that sort of thing, but there is a certain resemblance. It is a 'quick' thing like a concert—in the space of two or three hours you hear some music, you rush off to your office and (in solitude and silence, to be sure) you write your piece about it; presently the paper appears—and there you are! It is really a kind of performance."

Partial Critic? No!

As seems inevitable with composer-critics, Thomson has, on occasion, been accused of partiality for musicians who perform his music. He dismisses the charge with a contemptuous wave of his hand. "My stock-in-trade," he asserts, "is my prestige as a professional musician. The moment I began pulling my punches or playing favorites, it would be apparent to everyone; it would be fatal to my reputation as a musician, and that is worth more to me than anything anybody is likely to offer." In fact, he is inclined to be more critical where his own works are concerned than where they are not, and he produced a tangy review of a certain orchestral concert to prove it. "I simply didn't like the way my music was played," he points out, "and I said so."

On his own authority, Thomson was a child prodigy. At least he began to play the piano at the age of two. Born in Kansas City, Mo., on Nov. 25, 1896—one of the few statistics about him, he says that has ever been quoted correctly in the public prints—he comes of an unbroken succession of Southern agrarians and tillers of the soil who had their remote beginnings in England and Scotland. His father began life as a farmer, but with diminishing returns from the land, he left it and took his family to Kansas City where, as a post office official, he provided them with a comfortable, though not elaborate, living.



The Combination That Produced "Four Saints in Three Acts"—Virgil Thomson and Gertrude Stein

Thus Virgil grew up in the Midwestern metropolis, attended grade school, high school and junior college in that city and had his early experience of music there. His father, he says, was tone-deaf, but his mother was, and is, an intelligent, amateur musician. He had his first lessons from a cousin, but soon changed to a regular teacher, and by the time he was 12 he was already making public appearances as a pianist and organist.

In 1919 he went to Harvard University and was graduated in the class of 1922. While there he studied with Hill, Davison, Gebhard and Goodrich. From the first, his career was that of a professional musician. He played piano and organ in theaters during the days of the silent movies (he was, he believes, one of the first "movie organists" in the country), and while in college he supported himself with various professional engagements, such as accompanying singers and the like. For a period he was organist at King's Chapel.

Always a prolific winner of scholarships and grants of various kinds, he was given the means of going to Europe in 1921. Paris and Nadia Boulanger were lodestones for aspiring American composers at that time and Thomson went to Boulanger for a year of study of both organ and composition. He returned to America to complete his courses at Harvard and also to do some work under Chalmers Clifton in the National Orchestral Association, but in 1925 he went back to Paris and remained there fairly continuously for eight years.

Paris at that time was a very congenial place for young musicians and artists of all kinds, not the least congenial feature being that living was cheap. Besides, the French looked with an indulgent eye upon fledglings of the tonal art. "They didn't expect young composers to be old composers", observes Thomson; "they expected them to be young composers, and that, of course, was a very satisfactory situation".

Up to 1934, Thomson had almost no public reputation as a composer, but he got one instanter with the production here of his opera, "Four Saints in Three Acts" during that year. He returned to America in the Fall of 1933 to prepare and conduct this work which had a "libretto" based upon a typical nonsense text by Gertrude Stein. To recall the mood and character of this stunner, I quote one of the more celebrated gems from the Steinian prosody:

> Pigeons on the grass alas.
> Pigeons on the grass alas.
> Shorter longer grass short longer shorter yellow grass.
> Pigeons large pigeons on the shorter longer yellow grass alas pigeons on the grass. If they were not pigeons what were they?

For this esoteric verbiage, Thomson provided a very simple, conventional and almost naïve musical setting—so guileless, indeed, that many suspected the whole thing was done with tongue in cheek and that Thomson had taken Gertrude Stein, or the public, or both, for a ride. Confronted with this suspicion, Thomson retorts, "Whose tongue in whose cheek? . . . Nobody was taken for a ride". Then, with a twinkle, "Gertie and I love to ride together". Without explaining this cryptic remark, he goes on to say that there was no attempt on the part of either of them to be satiric or sarcastic, "although there was plenty of humor and gaiety". And, as an afterthought: "We both have some wit, you know".

Thomson, by the way, has had recent news of the inscrutable poetess who is now around 70 years old. She is in France, alive and apparently well, and she is sitting serenely on a small fortune in French post-impressionist painting somewhere in the provinces.

Couldn't Get a Job

The opera ran for two weeks on Broadway and also was given in Chicago. It had a national press; Thomson's name was in every paper in America, and for the moment he was one of the most famous composers in the world. Yet, by one of those strange paradoxes that happen only to musicians, Thomson was in dire economic straits throughout this furore. Despite the almost unprecedented publicity, he couldn't get a job, nobody offered him any commissions, nobody sought his services. Not until the publicity died down, he maintains, was there any prospect of his continuing with his career.

After "Four Saints", he went abroad once more, to return permanently, or at least for the duration of the war, in 1940 when he was invited to succeed the late Lawrence Gilman as head of the *Herald Tribune's* music staff.

Music in one form or another is virtually his only serious preoccupation. He has an amateur's appreciation of other arts. He particularly enjoys the company of painters and the atmosphere in which they live—"I love the smell of turpentine", he says—but he never has tried his own hand with the brush because he has no aptitude for drawing.

He always has been an active outdoor man; likes rowing and swimming and is an indefatigable walker. For relaxation he likes a good detective story, and he admits that he plays a good hand of bridge. There is a kitchen in his suite at

(*Continued on page* 25)

Philharmonic Women Satirize Their Men



The Unruly Orchestra, Star of Which Is the Viola Player Trying for a Bigger Tone on the Cello, Gives Its Conductor (Mrs. Artur Rodzinski) Some Bad Moments, While a "Typical" Friday Afternoon Audience Approves and Disapproves. The Occasion, a Party Given by the Philharmonic Women's Club

Wide World Photo

MEN, management and conductor of the New York Philharmonic-Symphony had the opportunity to see themselves as their wives see them in a "Skittish Kit" presented by the Philharmonic Women's Club at the Horizon Club on April 16. "Types" in the Friday afternoon audiences also came in for some hilarious lampooning in the sketch which was written by Alma Lubin Strasfogel, wife of the orchestra's pianist, Ignace Strasfogel, and directed by Giska T. Katz. Characters in the audience included She Who's Come for Years (Mrs. Abrasha Bass), a fussy dame who "always watches Mr. Klobinski's wonderful hands"; She Who Thinks She Knows (Mrs. Robert Schenk), a bluestocking complete with scores, who explains to She Who Thinks She Ought to Know (Mrs. Socrate Barozzi) in this wise: "Just forget about enjoying yourself. Grit your teeth and try to understand it. The more you understand, the less you can enjoy and the less you can enjoy the more you are bound to understand". There were also She Who Shops (Mrs. Isador Strassner), who drops all her packages at awkward intervals and exchanges recipes with her neighbor, and She Who Relaxes (Mrs. Joseph Gewirtz), who has to sit near the stage to see the piccolo's esophagus. Creating the greatest stir, both among audience and players, was the Glamor Girl, whose entrance inspired whispering from the former and whistles from the latter (Frederick Zimmerman in a blond wig and awe-inspiring decolleté). The(Sh)usher was played by Mrs. William Nowinsky.

A Conductor's Difficulties

As the orchestra assembled, the manager (Mrs. Michael de Stefano) announced regretfully that Mr. Klobinski could not conduct as one of his bees had escaped. The dig at Artur Rodzinski's farming proclivities was hugely appreciated. Mme. Klobinski (Mrs. Rodzinski) took his place and had more than her share of troubles. First the wrong score. "'Mairzie Doats'", she said in bewilderment. "Oh, I get it—Mozart Duos". The viola player (Mrs. S. Kovar) was late and, in order to get the big tone the maestro demanded, attempted to play on a small cello. One member had to be excused to play a radio commercial show; the timekeeper called the concert off before it began, and the conductor, after throwing her baton wildly at the real audience, went down to talk to the Glamor Girl. Mrs. George Rabin, Mrs. W. Wilbur, Mrs. William Lincer and Mrs. A. Ruta were other members of this unruly band.

In the midst of the melee, a personage strange to concert halls entered, moo-ing a melodious moo, cocking a lively eye at the laughing audience, and ingratiating herself with a song, the first verse of which follows:

"My name is Shosta-kow-ich
And let me tell you how-ich
I came from Russia's pinsk-y
To give milk to Rodzinski."

Members of the board of directors present noted the resemblance to Tulip, the cow which they had presented to the conductor. Reading from fore to aft, the personnel of the beast included Mrs. Strasfogel, who sang the song, and Mrs. Frederick Zimmerman.

Other episodes in the entertainment were provided by Michael de Stefano and Leopold Busch, who took a turn at satirizing the so-called weaker sex who just love going to concerts, and William Bell, the tuba player, who sang and played, one of his numbers being a startling version of "Mairzie Doats" in alfalfa talk. The program ended with a small chorus singing a breezy song written by Mrs. George Rabin. In an interval, Dr. Rodzinski expressed his gratitude to everyone concerned in a speech both witty and profound.

F. Q. E.

"The Gate" by Brand Scheduled for May

New Scenic-Oratorio Will Be Staged at Metropolitan Under Piscator's Direction

At the Metropolitan Opera House the evening of May 23 will be given the world premiere of a new "scenic oratorio" in 19 scenes entitled "The Gate" by Max Brand, Austrian born composer of the opera "Machinist Hopkins", a European sensation about 17 years ago. "The Gate" is described as a "dramatic account of humanity's struggle for freedom and world unity", with scenes laid in the near-East. The composer is also co-author of the libretto. Mirza Ahmad Sohrab and Julie Chanler being his collaborators on the text. The work will be sung in English.

The performance will enlist a chorus of 200 voices, from the People's Philharmonic Choral Society, Max Helfman, director, and supplemented by the "Chorus of the Caravan". A cast of about 300 will take part in the production, which is to be staged and directed by Erwin Piscator. The orchestral part will be furnished by 72 members of the New York Philharmonic-Symphony under the baton of Jean Paul Morel. The music and theatre wing of the Caravan of East and West, Inc., in collaboration with the Dramatic Workshop of the New School for Social Research sponsor the production.

San Francisco Opera

(*Continued from page* 3)

Risë Stevens and the contralto Hertha Glaz. Tenors engaged include Jan Peerce, Raoul Jobin, Charles Kullman, Bruno Landi and Frederick Jagel. Leonard Warren, Salvatore Baccalone, Francesco Valentino, Robert Weede, Ivan Petroff, Ezio Pinza, Lorenzo Alvary, Georges Cehanovsky and Roberto Silva will be prominent in the male contingent.

Hans William Steinberg will make his debut here as conductor, sharing the baton assignment with Gaetano Merola, Pietro Cimara and another yet to be announced.

The chorus will again be under the direction of Kurt Herbert Adler and will this season have a 21-week rehearsal period which is considerably longer than it has been privileged to have previously. Armando Agnini will be stage director, as always.

MARJORY M. FISHER

Hortense Monath to Manage New Friends of Music

Hortense Monath (Mrs. Ira Hirschmann) will devote all of her time next season to managing the affairs of the New Friends of Music, pinch-hitting for Mr. Hirschmann, who is occupied with activities in connection with the war effort.

Soloists Announced By Philharmonic

Ten Pianists, Eleven Violinists and Three Cellists to Appear

With subscription orders for 1944-45 already almost double the number received at this time last Spring, the Philharmonic-Symphony Society recently made known more detailed plans for the coming year.

Artur Rodzinski returns for his second season as Musical Director. Four guest conductors have been engaged: Pierre Monteux, George Szell, Igor Stravinsky, and Leonard Bernstein, who was assistant conductor this past winter.

For 1944-45 ten piano soloists have been engaged, eleven violin soloists, and three cellists. Mr. Rodzinski will do Mahler's "Lied von der Erde" with Kerstin Thorborg and Charles Kullman as soloists. Special choral works, with the assistance of the Westminster Choir, will be announced later.

The pianists are: Claudio Arrau, Alexander Brailowsky, Robert Casadesus, Rudolf Firkusny, Leon Fleisher, Josef Hofmann, Eugene Istomin, Wanda Landowska, Artur Schnabel, and Rudolf Serkin. All have appeared with the orchestra before except 15-year-old Leon Fleischer, a San Francisco boy. Young Fleischer played with the San Francisco Symphony in April, 1943. His Philharmonic-Symphony appearance will mark his New York debut. Eugene Istomin made his Philharmonic debut last autumn. Mme. Landowska was last heard with the Philharmonic in 1927, when, under Willem Mengelberg, she played music of Mozart both on the piano and on the harpsichord.

The violinists next season will be Zino Francescatti, Jascha Heifetz, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Erica Morini, Ricardo Odnoposoff, Isaac Stern, and Joseph Szigeti. Concertmaster John Corigliano and assistant-concertmaster Michael Rosenker will also be soloists.

The cello soloists are three: Gregor Piatigorsky, Joseph Schuster, and Leonard Rose, solo cellist of the Philharmonic-Symphony.

Renews Air Contract

The New York Philharmonic-Symphony has renewed for another year its contract with the United States Rubber Co. for commercial sponsorship of Sunday afternoon concerts over CBS. The new contract becomes effective formally next month. The past season was the first that the Philharmonic's radio concerts had been sponsored commercially.

Mosque Will House Newark Opera

NEWARK.—The Essex County Symphony Society will give its second annual Opera Festival at the Mosque Theatre May 8 to 13. This replaces the outdoor series formerly given at the Schools Stadium during June. Artists to appear include Zinka Milanov, Josephine Antoine, Stella Roman, Doris Doree, Frederic Jagel, Alexander Sved, Louis D'Angelo, Nicolas Moscona, Kurt Baum, Igor Gorin, Armand Tokatyan, Winifred Heidt, Christina Carroll, George Cehanovsky, and Thelma Votipka.

Cesare Sodero will conduct "Aïda", May 8; "Tosca", May 9; "Il Trovatore", May 10; "Lucia", May 11; "Cavalleria" and "Pagliacci", May 12; and Karl Riedel will conduct "Hänsel and Gretel" for the young people the afternoon of May 13. Giorgio D'Andria is general director of the Opera Festival.

P. G.

MEPHISTO'S MUSINGS



Dear Musical America:

What's this, what's this? In one of the evening papers a few days ago I came across an advertisement for Billy Rose's "Carmen Jones" flaunting itself across three columns and headed, in extra big type, with the words "JUST FOR THE RECORD". The announcement went on to say (in various kinds of type and with several words heavily underlined) that "in its entire history the Metropolitan Opera has presented 'Carmen' in French 219 times! We have presented this great love story in English 160 times THIS SEASON!"

So what? "The moral is simple: The public will start patronizing opera . . . if the opera will stop patronizing the public!"

Come, come, now! It seems to me that a person who aspires to teach the public to love or understand or, if you will, to patronize opera ought first to learn a few basic facts of operatic life himself. Billy Rose—or whoever wrote this advertisement for his show—ought first of all, in comparing those 219 performances of "Carmen" in the lifetime of the Metropolitan with the 160 performances of "Carmen Jones" in one season, to remember that the Metropolitan does not present one and the same work week after week and month after month every night and matinee of the season while the producers of "Carmen Jones" offer that and nothing but that night in, night out. At this rate it is by no means so extraordinary a feat to run up a total of 160 representations.

In the second place, the Metropolitan opened in 1883—that is to say 61 years ago. All right! Let us assume for the sake of argument that Billy Rose is still going strong 61 years hence. Not counting leap years (which would be a bit too much for my unmathematical brain) we have a right to believe on the strength of the Billy Rose type of reasoning that he can then point to 22,265 performances of "Carmen Jones". I wonder if Billy Rose, for all his optimism, really believes that!

And then this talk of the public patronizing opera when opera stops patronizing the public! Just what does Mr. Rose (or the person who composed his advertisement) mean by "patronizing" the public, anyway? It seems to me that the public is patronizing the opera rather well and has been doing so for a respectable number of years (remember that New York City alone has had opera to all intents continuously since 1825). Does that look as if the public declined to patronize opera? And if Billy Rose harbors any doubts on the subject today I would advise him to drop in to the Metropolitan (not to mention the City Center, the San Carlo and other companies) practically any night and see for himself. If he still feels like calling it "patronizing the public" let him. Only, he should be prepared to admit that the public seems to enjoy such "patronizing" and is quite ready, in turn, to do some "patronizing" itself and pay rather handsomely for the privilege.

* * *

That must have been a decorative fancy worthy of a baroque stage artist which prompted Hildegarde Junge, a singer of gospel hymns, to introduce at her recent Town Hall appearance "a cage of canaries which sang throughout the recital." To be sure, I remember a cage of chirping birds on the stage when the Metropolitan did a slender piece called "Anima Allegra" a number of years ago. But away back in Handel's time, when they were giving an opera about Armida or some other oriental enchantress, some bright mind hit upon the idea of unloosing an entire flock of canaries, nightingales or larks—I forget which—to lend realism to the scene and fill a magic grove with song. Unfortunately, those birds were not caged and they simply refused to limit their activities to the farther side of the footlights. So it was not very long before they deserted their posts in Armida's garden and flew out into the auditorium, entangling themselves in the sumptuous coiffures of the feminine part of the audience and turning the show into something of a panic.

I don't remember my history well enough to tell how it ended—whether the creatures were coaxed back to the stage or escaped to the open air through the front door. Anyhow, Miss Junge kept her birds caged. I often wish there were ways of caging some of the other live animals composers like to introduce into opera.

* * *

"A new vitamin has been added to the war worker's diet," said Dan H. Halpin, manager of RCA's Industrial Music Service at a recent conference of broadcasting system directors from war plants in New York, New Jersey and Pennsylvania. "It's vitamin M—for music."

The popularity of this new "vitamin" is growing by leaps and bounds (if I remember correctly, your editors were among the first to recognize and publicize it); and the number of factory workers who are allergic to it, or find they can take it or let it alone, is diminishing rapidly. Workers now emphatically state their preference for working areas in which music is played. In one instance, it is reported, 69 percent of the employees polled voted for a work place with music; 30 percent were indifferent and only one percent favored a place without music. Further startling statistics reveal that 2,500 industrial plants are now equipped with sound systems and that more than 650 are broadcasting music.

* * *

My anecdote about the luckless horn player who was haled to "gaol" by an officious London "bobby" while merely waiting outside the concert hall to play his bit in the Siegfried Rhine Journey, has brought me the following letter from Sara P. Montz, of Delaplane, Va., who was ear-witness to another catastrophe for the plagued horn of Siegfried when Siegfried himself was a very young man:

"I am a bedridden old piano teacher (89 years young). Your story on page 9, MUSICAL AMERICA for Jan. 25, 1944, about the troubles of a horn player in the Siegfried Rhine Journey—"you know the spot", brought back to me a similar happening at a concert on one of the hill tops in Cincinnati about the year 1880. It was before Theodore Thomas became director of the then new College of Music in that city. He came from New York each summer to give concerts for a season of two weeks in a large tent seating more than 1000 people.

"On one of the evenings occurred a really terrific thunder storm, with a downpour of rain which kept folks at home rather than face it. Nevertheless there were some, *40 in all*, mostly professionals, and, of course, lovers of music, who did not allow the elements to frighten them away from a Thomas concert, where they were sure of hearing some great music, a good deal of Wagner and Beethoven, and a finale of some of Johann Strauss's best. With the wind howling, the tent flapping, and protected from the weather by umbrellas, old hats, gum coats and galoshes, the audience dropped in by twos and threes. Forty in all, as I said before, and nearly all acquainted with one another. Just like a family gathering.

"A hilarious company, we all crowded together near the stage. My escort was music critic of one of the newspapers, a cello player, and he explained to me. The horn player was to sound the call from outside. Of course no one had expected such a storm. At the proper place the orchestra stopped. No sound from the horn player! People began to snicker, nothing to be heard but the roaring of the wind, the smacking of the tent flaps. Then the crack, where the horn player stood, opened, and his frightened face appeared, his expresion plainly asking "What's the matter?" At that no one could hold in any longer. Audience and orchestra rocked with laughter, even Mr. Thomas bent over and joined in the uncontrollable mirth.

"At this late day there may not be any others who remember this but I assure you it is true and I thought you might be interested in the coincidence."

* * *

Perhaps you have heard the report of the Three Puzzled Patrons of "Parsifal" in the closing days of the Metropolitan season who sat bewildered and uncomfortable through the prelude and then complained to an usher. The latter, upon examining their ticket stubs, ushered them out of the opera house and sent them to "Life With Father" at the Empire Theater across the street.

Lucky for them that the opera was "Parsifal." Had it been "Walküre" they would never have known the difference.

* * *

The American Symphony Orchestra League Bulletin advises its readers to take note of "MUSICAL AMERICA's colossal, stupendous, Hollywoodian annual number". I can't vouch for the Hollywood part, but the rest is gospel. A lady of my acquaintance accidentally dropped a copy on her foot and has been limping ever since. Yes, "colossal" definitely is the word for it, opines your

Mephisto

SCHERZANDO SKETCHES By George Hager

No. 154



"Hmm, I see you studied the hunt and peck method"

ORCHESTRAS: Three Symphonies Close Winter Seasons

Philharmonic-Symphony Concludes Thursday Evening Series

The final Thursday evening Philharmonic-Symphony program of the season at Carnegie Hall on April 13 opened with the First Symphony of Beethoven and closed with the First of Brahms. Between these symphonic extremes came the principal excitement—even if not the best music—of the night in the shape of Prokofieff's Third Piano Concerto, in C, with Nadia Reisenberg as soloist.

Miss Reisenberg was the heroine of the occasion. Prokofieff's concerto —a compendium of most of its creator's mannerisms—has still some pages that tingle and fascinate in their brittle way, but sounds to a large degree dated. It was worth hearing, though, for the sake of Miss Reisenberg's exhilarating performance. In music of the kind this artist is heard at her very best. Her technique is fully equal to the impositions of the piece, she has ample power to meet its physical exactions and her rhythm is unfailing in this work which calls above everything for rhythmic sparkle Miss Reisenberg fully merited the ovation her playing aroused.

Following a vital reading of the Brahms Symphony Mr. Rodzinski took a leaf out of Mr. Koussevitzky's book by causing his men to play Sousa's "Stars and Stripes Forever" as a kind of seasonal valedictory. P.

At the final concert of the season on the afternoon of April 16 the Beethoven and Brahms "Firsts" were repeated, and Wagner's "Meistersinger" prelude replaced the Prokofieff Concerto. The orchestra played superbly for Mr. Rodzinski, and in response to the storm of applause at the close, he added the "Stars and Stripes Forever" in a hair-raising performance. S.



Larry Gordon

Nadia Reisenberg, final Philharmonic Winter Soloist, with Artur Rodzinski

Toscanini Ends NBC Series With Heifetz as Soloist

NBC Symphony, Arturo Toscanini, conductor. Assisting artist: Jascha Heifetz, violinist. Studio 8-H, Radio City, April 9, afternoon:

Prelude and "Good Friday Spell", from "Parsifal" ..... Wagner
Violin Concerto in E Minor, Op. 64 Mendelssohn

Mr. Toscanini brought his series of six concerts to a climax with an hour of extraordinary music-making that is not likely to be forgotten, by any of his immediate listeners at any rate. The program in itself was a model of taste and balance. No other pages from Wagner could have followed the "Parsifal" music and the Mendelssohn violin concerto proved a perfect choice. The performance of the "Parsifal" excerpts was one of magical beauty in every respect, in technical perfection, in tonal incandescence and, above all, in sublimity of conception. It was a profoundly impressive recreation of the music, and the audience, awed by its avocative power, was vouchsafed a truly and exalting experience.

With Mr. Toscanini's inspiring cooperation Mr. Heifetz seemed to rise to greater heights of mastery than ever in his immaculate projection of the Mendelssohn concerto. It was a performance of enkindling vitality and of haunting beauty of tone of silken texture. The sustained phrases of the suavely sung Andante were exquisitely moulded, while the closing movement was dashed off with scintillating brilliance to which the most polished, clean-cut articulation was never for a moment sacrificed. The audience was granted the additional boon of being permitted to enjoy this exceptional concert without the admixture of more than basically necessary comments on the part of the announcer. C.

Dorothy Holcomb Conducts New York Chamber Symphony

Dorothy Holcomb, who recently conducted in the Carnegie Chamber Music Hall, led a concert by the New York Chamber Symphony at the Town Hall the evening of April 15. This organization is made up of members of the New York Philharmonic-Symphony. Miss Holcomb, who conducted without score or baton, chose for her program Tchaikovsky's Serenade for Strings, Debussy's "Petite Suite" and Mozart's G Minor Symphony. The last work, particularly, seemed beyond her depth. Her gestures were rather angular and she seemed not to have worked out a careful interpretative plan, though neither the pieces of Debussy or Tchaikovsky made serious demands on this phase of her abilities. On the whole, Miss Holcomb's work seemed tentative and immature. W.

Casadesus Soloist With NBC Symphony

A Beethoven program, composed of the "Egmont" Overture and the "Emperor" Concerto was offered by the NBC Symphony under Dr. Frank Black in Studio 8-H, Radio City, on the afternoon of April 16. The soloist in the concerto was Robert Casadesus, who gave a rather heavy-handed performance, with little warmth or variety of color. He was competently supported by Dr. Black. Y.

Philadelphia Orchestra Ends Season With Brahms

The program of the season's closing New York concert of the Philadelphia Orchestra at Carnegie Hall the evening of April 11 was devoted wholly to Brahms. Wth Marian Anderson as soloist Mr. Ormandy assembled a list consisting of the "Academic Festival" Overture and the First Symphony, between which the audience heard the "Four Serious Songs" and the Alto Rhapsody. A small male ensemble from the Westminster Choir College dispensed the choral part in the latter.

Mr. Ormandy and his Philadelphians were at the top of form and the symphony, in particular, received a performance which was gorgeous in sound and otherwise of distinctly superior quality. If certain of the conductor's tempi appeared a shade slow they were entirely justified by the nature of his conception. There have been few more dramatic and brilliantly incisive readings all Winter of this hard-driven masterpiece.

The "Four Serious Songs", great as they are, seem greater and more subduing in the stark simplicity of their piano accompaniments than with an orchestral background, which measurably robs them of some of their spiritual loftiness. In the nature of things Miss Anderson ought to be one of the greatest living exponents of these songs. But on this occasion their delivery was marred by the tremolo which now almost constantly afflicts the contralto's tones. Furthermore, the indistinctness of her diction here exercises a particularly prejudicial effect. The third song, "O Tod, wie bitter bist du", was the best of the four.



Marian Anderson

The wonderful Alto Rhapsody used to be one of Miss Anderson's very greatest achievements. She has still the affecting and elevated expression it calls for and Brahms would unquestionably have been moved by her delivery of it. But once more the deterioration of her voice and the unsteadiness of her tones prevented her from reaching heights in this music she has attained in the past. She was, however, warmly applauded for her various contributions to the evening. P.

Horowitz Plays at Philharmonic-Symphony Broadcast

The first concert of the second season of symphonic broadcasts sponsored by the United States Rubber Company took place at Carnegie Hall on the afternoon of April 23. Under Artur Rodzinski, the Philharmonic-Symphony offered a Russian program consisting of the First Symphony of Shostakovich and the Third Piano Concerto of Rachmaninoff, with Vladimir Horowitz as soloist.

The climax of the afternoon was, of course, Mr. Horowitz's performance of the Rachmaninoff work. Familiar as repetition has made this extraordinary feat of virtuosity it seems never to lose its fiery excitement. To be sure Mr. Horowitz does not approach the work from the essentially musical angle that the composer himself did in playing it. Nevertheless, the bravura, the velocity, the power, the sheer mechanical splendor of the Horowitz achievement carry away the least susceptible hearer as completely at the twentieth hearing as at the first. P.

Beckett Leads Philharmonic-Symphony Members at Hunter College

The fifth of the series of orchestral concerts at Hunter College by members of the Philharmonic-Symphony under the baton of Wheeler Beckett, was given on the afternoon of April 17, with Bernhard Weiser, pianist, as soloist in the Tchaikovsky in B Flat Minor Concerto. The concert began with Rimsky-Korsakoff's "Sheherazade". A large and enthusiastic audience applauded the performers.

Young People's Concerts Series Ends

Rodzinski Presents Prizes To Notebook Competition Winners After Final Ganz Concert

In the sixth and last concert of the Young Peoples Concerts of the Philharmonic Symphony in Carnegie Hall, on April 15, under Rudolph Ganz, Artur Rodzinski, musical director of the orchestra, presented medals and prizes to 35 boys and girls ranging in age from 4 to 16 years, for superior notebooks based on this season's concerts.

Four-year-old Marc Luxemburg, who received a book on music written for pre-school children as a special prize, is believed to be the youngest competitor ever to enter the annual contest. Two other special prizes, both musical encyclopedias, were awarded to Ellen Paull, 16, who had won four ribbons in previous contests, and to Dolores Calvin, 16, who previously had won a medal and three ribbons. Medals were awarded to Anne Horan, 16; Margaret Leak Waddell, 15; Nancy Elizabeth Erb, 12; and Michael Sahl, 9, winner in last year's youngest class, taking in children up to 9 years.

Ribbons awarded in Class I, open to children under 10, went to Elizabeth Wolfskill, 8; Leslie Rita Hulme, 6; Peter Oliver, 8, and Sheila Solomon, 8. Honorable mention in this class went to Stephen Edelglass, 8; Betsy Frost, 7; Elsa Weill, 10, and Eugenia Millensky, 6.

In Class II, ages from 10 to 12, ribbons were given to Mary Welt Ellis, 11; Frances McAllister, 12; Carol Lange, 12; Carol and Carl Wagner, twins aged 12; Noel J. Holland, 12; Samuel McNeil, 10; Jeanne Allen, 12; Charles M. Fainsberg, 11; Patricia Gray, 12; Alcee Yvette Merry, 11; Rita Carol Jaeger, 11; Caroline Morgan, 11; Lenore Serck, 12, and Harold Kaufman, 11.

Honorable mention in Class II included Ruth Abrams, 12; Joan Barkow, 12; Barbara Hoge, 10; Diana Maull, 10; Sylvia Epstein, 11; Valaria Richer, 10; Winifred Drachman, 12; Norman Weil, 11; and Nancy Doris Smith, 11.

In Class III, the 'teen age group, ribbons were awarded to Robert Hale, 15; Lois Miller, 15; Jane Horan, 14; Carol Kaufman, 13; Yvonne Laird, 14; Iris Seidman, 14; Virginia Reeves, 14, and Roy Megargel, 13. Honorable mention went to Ruth Bensley, 14; Tom Kent, 14; Miriam Rochlin, 12; Ruth Simonson, 14, and Joachim Ries, 13.

Mrs. Alexander P. Morgan and Mrs. John D. Beals, Jr., co-chairman with Mrs. Melvin Sawin of the Young People's Concerts Committee, were on the platform for the presentation of the prizes. The concert opened with Weber's Overture to "Der Freichütz", followed by Mr. Ganz's own "Animal Pictures", and "When Johnny Comes Marching Home". The program ended with Morton Gould's "Red Cavalry March" and Dvorak's "Slavonic Dance" in C. The concerts will continue next year, with Mr. Ganz again the conductor.

(See photographs on page 3)

Philadelphia

By WILLIAM E. SMITH

New Zador Work In Local Premiere

"Biblical Triptych" Is Acclaimed — Other Fine Concerts Given

PHILADELPHIA. — Eugene Zador's "Biblical Triptych" had a brilliant local premiere at the Philadelphia Orchestra's concerts of March 31 and April 1 and was well received. In its three sections—"Joseph", "David" and "Paul"—the score attests to a composer adept in instrumentation. The remainder of the program, conducted by Eugene Ormandy, provided Griffes's "Poème" for flute and orchestra; Beethoven's Fifth Symphony, and Stravinsky's "Fire Bird" Suite. Willfam Kincaid interpreted the solo part in the Griffes work.

On April 3, Mr. Ormandy listed his transcription of Bach's Organ Toccata in C; Debussy's "La Mer" and, with Alexander Brailowsky, pianist, as soloist, Liszt's E-flat Concerto and Franck's "Symphonic Variations". Mr. Brailowsky was acclaimed.

April 5 witnessed the final concert in the children's series, under Mr. Ormandy's direction. Nadia Koutzen, youthful violinist, showed fine talent in Lalo's "Symphonie Espagnole" and Harry Martyn, baritone, and the Upper Darby High School Choral Club were heard in the "Ballad for Americans". Three juvenile Philadelphia composers were represented—9-year-old Nina Kleiman by "Folk Dance"; 9-year-old Jane Lazarus by "A Sad Story", and 10-year-old Valerie Worth by "Proposal". Excerpts by Tchaikovsky's "Nutcracker" Suite and Rimsky-Korsakoff's "Scheherezade" completed the program.

Mr. Ormandy's "Easter" program, April 8 and 10, opened with Charles O'Connell's arrangement of the Chorale, "Herzliebster Jesu" from Bach's



Eugene Zador

"St. Matthew" Passion and continued with Schubert's Seventh Symphony. There were also excerpts from Wagner's "Parsifal"—the Transformation music from Act I; the Flower Maidens music from Act II, and the "Good Friday Spell".

The Pennsylvania Philharmonic, consisting of professional musicians from the Philadelphia area, recently opened its season with a concert in the Academy of Music Foyer. Led by Luigi Carnevale, founder-conductor, the group played Schubert's "Unfinished" Symphony, selections by Verdi, Tchaikovsky, and the first performance of Mr. Carnevale's "Rustic Suite." Rose Famigliglio, soprano, and Joseph Carlucci, baritone, sang solos and duets from "La Traviata," "La Boheme" and "Don Giovanni."

Recitalists Give Varied Programs

Piatigorsky, Eisenberg, Tureck Heard — Ballet Russe Appears

PHILADELPHIA.—Gregor Piatigorsky, cellist, was heard at a Curtis Institute of Music faculty recital on March 27. Ralph Berkowitz was Mr. Piatigorsky's accompanist. Grieg's A minor Sonata; Schumann's Fantasie-Stücke, Op. 73, and Mr. Piatigorsky's arrangements of works by Mozart, Prokofieff and DeFalla were given. On the same evening, Blodwyn Wipplinger, pianist, was cordially received in the Academy of Music Foyer, and the Philadelphia Music Teachers Association in Presser Auditorium presented Modena Scovill in a talk on "Keyboard Harmony" and performances of piano pieces by her husband, Eastwood Lane. Edith Rorke, soprano, and Jean Shepherd, pianist, also took part.

Frances Townsend, soprano, and Elsie Arnold, contralto, were heard at the Matinee Musical Club concert at the Bellevue-Stratford on March 28. Erno Balogh, pianist; Jeno Donath, violinist, and the Valley Forge Songmen afforded pleasure on March 30. The same date presented the Germantown Youth Orchestra, J. W. F. Leman, conductor.

Maurice Eisenberg Heard

Maurice Eisenberg gave a cello recital at the Barclay under auspices of the Philadelphia Musical Academy. The artist's interpretation of Bach's Suite in C, for cello alone, was a tour de force. Brahms's Sonata in E minor; Stravinsky's "Italian" Suite and other numbers rounded out a fine program. Erich-Itor Kahn assisted as accompanist. Sponsored by the Philadelphia Conservatory of Music, Rosalyn Tureck, pianist, inaugurated a series of Bach lecture-recitals on April 3. She played the "Italian" Concerto, the "English" Suite in G minor and other compositions. The evening also offered a recital by Alois Poranski, bass, at the Settlement Music School. Coenraad Bos accompanied. At the Ritz-Carlton, Florence Fraser, pianist, completed her lecture-recitals under Metropolitan Opera Guild auspices with an interesting talk on "Parsifal."

The Philadelphia Music Club's Spring concert at the Bellevue-Stratford on April 4 gave prominence to the Club Chorus under H. Alexander Matthews, in Brahms's "Gypsy Songs" and other numbers. Captain Raoul Nadeau, baritone, won favor by his delivery of numbers by Bach, Brahms, Bruneau and Massenet. Other soloists were Lena Blanche Jones, pianist, and Oletah Dietrich, violinist.

The Ballet Russe de Monte Carlo at the Academy of Music on March 28, 30, 31 and April 1, performed for capacity crowds. New here were "The Cuckolds Fair" to music of Pittaluga; "Etude" to various Bach compositions, and "Ancient Russia" to Tchaikovsky's B-flat minor piano Concerto. "The Red Poppy" and "Rodeo" were successful repeats and additional fare included "Les Sylphides", "Swan Lake", "Nutcracker", "Sheherezade" and other works.

Recent choral programs under Alexander McCurdy's leadership supplied Verdi's "Requiem"; Brahms's "Requiem" and Leo Sowerby's "Forsaken of Man". The Sowerby work also appeared on choral lists directed by Robert Elmore and Walter Baker.

La Scala to Give Additional Series

PHILADELPHIA.—The Philadelphia La Scala will present a Spring festival following the conclusion of its regular season. This special series will offer "La Traviata," "Barber of Seville" and "La Boheme" at the Academy of Music on May 16, 18 and 20 with Giuseppe Bamboschek and Gabriele Simeoni as conductors.

There will also be a Pittsburgh series of eight performances from May 8 to 13. The repertory will include "Tosca" with Grace Moore in the title role; "La Traviata," "Rigoletto," "Barber of Seville," "Cavalleria Rusticana" and "Pagliacci," "Faust" and "Lucia di Lammermoor."

The regular Philadelphia series is due to close on May 3 with "Carmen." Bruna Castagna will interpret the title role.

Peabody Series Closes Season

BALTIMORE.—The closing recital of the Peabody Patriotic Series, recently, held special interest in the appearance of Sgt. Virgil Fox, organist; Cpl. Glenn Darwin, baritone; Pfc. Erno Valasek, violinist; Cpl. Robert Weatherly, trumpet, and a brass, woodwind and percussion ensemble: trumpets, Sgt. William D. Ford, Cpl. Tristan Hauer, Sgt. Richard Smith; trombones: S. Sgt. Gordon Pulis, Cpl. Bryant Figeroid, Sgt. Norman Irvine; oboist, Cpl. Charles Morris; and Cpl. William Long, timpani. Virgil Fox played the organ brilliantly. The works for brass, the Voluntary and the Tune and Air by Purcell, the Sonata Religiosa by Josip Slavenski for violin and organ, the Brahms "Serious Songs", besides Bach, Dupré, Reger and Marcello organ compositions offered variety to the program. A large audience greeted the service men, all of whom had been active in important civic musical posts.

F. C. B.

York Symphony Has Melchior as Soloist

YORK, PENNA. — Lauritz Melchior was cordially welcomed as soloist at the opening concert of the York Symphony, of which Louis Vyner is the director. His contributions to the program included Siegmund's Love Song from "Die Walküre" and a group of shorter songs. The orchestra played the Overture to "The Bartered Bride", the "Classical" Symphony of Prokofieff and the Polovetsian Dances from "Prince Igor."

Kensington Chorus Gives Spring Contest

PHILADELPHIA.—The annual Spring concert of the Kensington Choral Society was held the night before Easter in the Auditorium of the Kensington Labor Lyceum. Herbert Fiss, a conductor of the Philadelphia La Scala, was the director of the mixed group of singers, which had, as soloist for this concert, Ruth Germaine, soprano.

Elvira Helal Sings Lucia With Creatore Company

Elvira Helal made her third appearance of the season with the Creatore Grand Opera Company at the Windsor Theatre in the Bronx March 16, singing the title part in Donizetti's "Lucia di Lammermoor". Associated with her were Giuseppe Barsotti, Vincent Mattina and Nino Carboni. Giuseppe Creatore conducted.

Bach Festival Planned for May

PHILADELPHIA.—The sixth annual Philadelphia Bach Festival will be given on May 12 and 13, at Saint James's Church, the home of these yearly series since their inception in 1939. Three programs are listed and will be conducted by James Allan Dash. Choral works will include the "Ascension Oratorio", "Sleepers Wake!", "Deck Thyself My Soul With Gladness", "Watch Ye, Pray Ye", "Christ Lay in Bonds of Death", and several other cantatas wholly or in part. Instrumental compositions are to be the Concerto in D minor, for two violins; Suite in D major and the Brandenburg Concerto No. 2.

The series will engage the Philadelphia Bach Festival Chorus of 175 singers and, as vocal soloists, Ellen Faull, soprano; Mary Davenport, contralto; Harry Danner, tenor, and Harry Martyn, bass-baritone. The instrumental soloists will be Alexander Zenker and William Schmidt, violinists; William Kincaid, flutist; Marcel Tabuteau, oboist; Harold Rehrig, trumpeter. All are members of the Philadelphia Orchestra. The organ and cembalo parts will be performed by Claribel Thomson and Theodore Bulger.

The sponsoring organization is the Philadelphia Bach Festival Society of which Henry S. Drinker is president. Mr. Drinker's English translations will be used for the cantata texts.

Philadelphia to Hold Folk Festival

PHILADELPHIA.—The National Folk Festival Association, Sarah Gertrude Knott, founder and director, will hold its 11th annual festival at the Academy of Music, from May 10 to 13, inclusive. The festival is to be one of the main features of National Music Week here and groups from many states and from Canada and Mexico are expected to participate.

Metropolitan Opera Ends Season

PHILADELPHIA.—The Metropolitan Opera closed its 1943-44 Philadelphia series of ten performances with "Parsifal" on April 4 at the Academy of Music. Wagner's ritualistic "Consecrational Festival Play" drew an audience which filled the auditorium and appreciatively applauded the singers, Conductor Emil Cooper, and the orchestra, for their respective contributions to an excellent presentation.

Lauritz Melchior was heard in the title role and Kerstin Thorborg's Kundry disclosed much to approve in both vocal and dramatic delineation. Artistry of a distinguished order made Martial Singher's Amfortas an impressive figure; Emanuel List's Gurnemanz was invested with the requisite dignity; Walter Olitzki's Klingsor represented a good characterization.

Irene Jessner, Christina Carroll, Mona Paulee, Marita Farell, Maxine Stellman and Lucielle Browning sang and cavorted agreeably as the principal Flower Maidens and other parts enlisted Nicola Moscona, Margaret Harshaw, Emery Darcy, Osie Hawkins, John Garris and John Dudley.

"Post" to Distribute Score of "Four Freedoms"

PHILADELPHIA—Piano scores of the "Four Freedoms" Symphony by Robert Russell Bennett will be distributed by the *Saturday Evening Post* to music departments of high schools and colleges, and to conservatories. The music was inspired by the Norman Rockwell pictures of the same name which were published by the *Post*.

CONCERTS: Nelson Eddy Returns—Pianist in Debut

Nelson Eddy, Baritone

Theodore Paxson, accompanist. Carnegie Hall, April 15, evening:

"Love Humbles All Men" from "Eugene Onegin" ..... Tchaikovsky
"Weep Not, My Child" from "The Demon" ..... Rubinstein
"Who Is Sylvia" ..... Schubert
"The Dream" ..... Rubinstein
"Blessed Night" ..... Marx
"The Disappointed Serenader" .. Brahms
"My Heart's in the Highlands" .. Jensen
Piano Solos by Mr. Paxson: Variations in B Flat; Nocturne in F Sharp; Tarantelle ..... Chopin
"Pauvre martyr obscur" from "Patrie" ..... Paladilhe
"Si tu veux, Mignonne!" ..... Massenet
"Clair de lune" ..... Fauré
"Aux portes de Séville" ..... Fourdrain
"Windy Nights" ..... Edmonds
"Troubador's Serenade" ..... Krumbein
"King Billy's Song" .. William G. James
"My Parting Gift" ..... Warren

The popular baritone attracted a capacity audience for his first recital in Carnegie Hall, one of his infrequent appearances hereabouts. Recently returned from a two months' tour overseas for the armed services, he showed none of the fatigue that might be consequent on such an experience, but sang with freshness of voice throughout the long list and the encores which followed. For the "regulars" who were present, the highlights of his performance were the opening arias, sung in Mr. Eddy's newly acquired Russian (and very good, too); the "Evening Star" from "Tannhäuser", an early encore and certain of the second and third groups.

Always noted for a breath control which permits long-spun tone, the singer demonstrated this particularly in the "Tannhäuser" aria which was also a treat for tonal beauty and perfection of phrasing. In fact, phrasing and diction were two accomplishments of the highest order. A persuasive humor was noticeable in the Brahms song, done in English and in certain of the French songs, and it was broadened to comicality in a hillbilly encore. This attention to the context of each item was one of the contributing factors to Mr. Eddy's success with his audience. On the red side of the ledger was a tendency to monotony in tone values from one of the shorter songs to the other, so that while the





Nelson Eddy Grant Johannesen

mind was entertained, the ear found too little contrast for some minutes at a time.

Although everything the baritone did, including some verbal program notes, was manna to the younger feminine contingent in the audience—always to be found whenever an artist has shared his time with film commitments—this loyal following rose to applausive heights after the four extra songs, "It Ain't Necessarily So", "Oh, What a Beautiful Morning", "Indian Love Call" and "Rose Marie". All were sung engagingly.

Mr. Paxson, in addition to playing excellent accompaniments, had his felicitous solo spot, was roundly applauded, and played an encore. Q.

Grant Johannesen, Pianist (Debut)

Grant Johannesen, pianist, a newcomer to New York's concert rooms, made an auspicious debut in the Times Hall on the evening of April 17, before an audience that took great pleasure in his playing. The program included Bach's F Sharp Minor Toccata, a Sonata in A Minor of Mozart, Schumann's "Humoreske" seldom heard, and, following the intermission, a lengthy and diffuse Nocturne by Fauré, a Bourrée of Roussel, Three Preludes of Debussy and the Prokofieff Toccata, Op. 11.

Mr. Johannessen is said to be only 22 years old. He looks older and plays with a technical maturity not often acquired by the early twenties. Temperamentally, he has considerable development ahead of him and this may also be said of any communicative quality in his playing.

The Bach Toccata was well given, kept in even pace and at all times

(*Continued on page* 14)

HANDEL OPERA IN CONCERT FORM

Handel's opera, "Julius Caesar", was performed in a concert version at the Town Hall the evening of April 12 under the accomplished direction of Ernst Gebert. The work was given in a somewhat clumsy English translation. An unusually sizeable and representative audience listened with keen absorption and rewarded the participants with an ovation at the close. The instrumental part, expertly provided by a chamber orchestra made up of members of the New York Philharmonic-Symphony, was the most rewarding feature of the occasion. Ernst Victor Wolff played the cembalo part and five singers—Beatric Gentile, soprano, Ruth Terry, mezzo-soprano, Earl Palmer, tenor, Lee Sweetland and Adolph Anderson, baritone—delivered the music of such characters of the piece as Mr. Gebert retained. There was no chorus.

The edition of the work used was a modification of the one made by Oskar Hagen for the Handel operatic renaissance which flourished in Central Europe during the nineteen-twenties. "Julius Caesar", one of the most popular flowerings of this movement, was also heard on several occasions in this country, at Smith College and elsewhere. So it was not a totally unfamiliar disclosure that Mr. Gebert made at the Town Hall. On the other hand—and in spite of imperfections—it was a highly welcome one.

"Giulio Cesare"—to give the work its Italian title—is a masterpiece of its class and if the form of baroque opera remains a curiosity (encompassed with the aura of the museum) one can only rejoice at periodic exhibitions of it and, indeed, of other specimens from the bountiful treasury of the operatic Handel. Yet "concert opera", one never tires of repeating, is only half opera. It is true that the lyric dramas of Handel's age (and even of the period of Gluck and certain later masters) are commonly dismissed by historians as "concerts in costume". But at least they *were* in costume. However, one need not discuss the *esthetique* of the matter, beyond reflecting that the true place of an opera is on the stage—whether the opera be called "Carmen", "Aïda", "Alceste", "Dalibor", "Tristan" or "Julius Caesar".

Be all this as it may, there is a glorious fill of music in those works which Handel patterns on the Italian specifications of his epoch. For the sake of these lordly or melting tones we can disregard the primitive dramaturgy of the librettos, their stilted verbiage and naive dramatic processes. Today a really convincing scenic production of "Julius Caesar" would need, as it were, to dramatize by ingenious stylization Handel's own period rather than the age of the actual Caesar and Cleopatra.

The performance, spiritedly piloted by Mr. Gebert, suffered not a little from an inconsiderate system of cuts which time and again played hob with the musical design. Without a chorus the conductor had, naturally, no choice but to omit the opening ensemble and the choral portion of the concluding jubilations. But far more deplorable were the mutilations which violated the form of various arias by depriving them of their middle or closing sections or even of both.

In addition to numerous defacements of the kind the important character of Ptolemaeus, brother of Cleopatra—to whom Handel has given magnificent airs—was left out. Page after page of recitative, to say nothing of various passages of exacting "divisions" and certain instrumental numbers likewise went unheard—though Mr. Gebert, following the lead of Oskar Hagen, utilized a movement from Handel's Concerto Grosso in G as a festive interlude in one act.

What these operas of Handel most require, of course, are great voices and the grand manner. It can hardly be claimed that the music enjoyed many of these advantages at the Town Hall. However, a good deal of sincere effort was devoted to its communication. Mr. Sweetland sang the title role with fine, manly tones, in the main, and Earl Palmer's treatment of the tenor numbers of Sextus (composed by Handel for an artificial soprano) was one of the better features of the performance. Ruth Terry delivered in smooth vocal style and with persuasive pathos the successive lamentations of Cornelia. The soprano of Beatrice Gentile proved far too light and thin, however, for Cleopatra's music and particularly for a sumptuous air like "V'Adoro Pupille". A sorry blot on the performance was the generally uncultured English diction of the singers. P.





Above: Ernst Gebert, Conductor, Rehearses with Lee Sweetland, Baritone, for "Julius Caesar". Right, Ruth Terry, Mezzo-Soprano Soloist in the Handel Work



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Spartanburg Holds Annual Festival

Prokofieff Ballet Given—Maximovitch Appears —Bacon Directs

SPARTANBURG, S. C.—The annual music festival of 1944 was held on March 31 and April 1, at Converse College under the direction of Ernst Bacon. Besides soloists, the Spartanburg Symphony and the Converse Chorus took part.

On the night of March 31 the program was given by Claire Harper, violinist, Analee Camp, cellist, and Lionel Nowak, pianist, who began the program with the first movement of Tchaikovsky's Trio in A Minor. Carol Jones, mezzo-soprano of Chattanooga, and Miss Harper were also heard in solos. The second half of the program consisted of Prokofieff's "Peter and the Wolf". Mr. Nowak conducted, Glenn Stables acted as Narrator and Hedi Politzer assumed the role of the Wolf. The Converse Dancers assisted, the choreography being by Miss Politzer.



Ernst Bacon

Maria Maximovitch

On the second night, Pergolesi's "Stabat Mater" was sung by the chorus with orchestral accompaniment under Mr. Bacon's leadership. The soloists were Maria Maximovitch, soprano, and Radiana Pazmor, contralto.

The music festival association was headed by F. Perry Sessions, president; Frank Crews, vice-president, and Paul C. Thomas, treasurer.

Duluth Re-engages Hannikainen

DULUTH.—Tauno Hannikainen, conductor of the Duluth Symphony, has been re-engaged for the 1944-45 season. This will mark Mr. Hannikainen's third year with the orchestra.

The orchestra closed one of its most successful seasons on April 14, with Alexander Kipnis as soloist. Other soloists who appeared during the season were Arvida Hannikainen, soprano Miriam Blair, pianist, Joseph Szigeti, violinist, and Rudolph Ganz, pianist. In addition to the regular subscription concerts that were given, there were two "Pop" concerts and two Childrens' concerts.

Preparations are now being made for the orchestra's maintenance fund campaign, to raise funds for next year, which will be the orchestra's twelfth season.

Goldman Band Park Concerts Planned

The Goldman Band, under the direction of Edwin Franko Goldman, will give its regular series of Daniel Guggenheim Memorial Concerts this Summer. Beginning June 14, and continuing through Aug. 13, concerts will be given at 8:30 P.M. in Central Park on Monday, Wednesday, Friday and Sunday, and in Prospect Park, Brooklyn, on Tuesday, Thursday and Saturday.

Bond Concert Nets Over Six Millions

CARNEGIE HALL was sold out on April 17 to war bond purchasers who bought $6,422,150 worth of bonds to hear Arturo Toscanini and the NBC Symphony. Proceeds of the bonds will be used to build two Liberty ships and two Flying Fortresses. The ships will be named for noted figures in American music and the Fortresses will bear designations relating to Local 802, American Federation of Musicians, the organization which sponsored the concert. Three symphonies were given, the Brahms First, Tchaikovsky's Sixth and Beethoven's Fifth. Mr. Toscanini and the musicians donated their services and the union paid all expenses involved.

Recitals Enjoyed In San Francisco

Interesting Programs by Various Groups Attract Many

SAN FRANCISCO.—With Stanislas Bem as guest cellist, the San Francisco Quartet gave the concluding concert of its 10th season in the St. Francis Hotel, April 12. Haydn's Quartet in C, Op. 33, No. 3, and Debussy's in G Minor prefaced the Schubert Quintet in C.

The Music Lovers' Society ended its ninth season April 17. The program introduced Arthur Bliss's Quintet for Oboe and Strings, Beethoven's String Trio, opus 9, Boccherini's Terzetto for two violins and cello, and Scarlatti's Sonata a Quattro for string quartet. Participating players were Frances Wiener and Hubert Sorenson, violin; Lucien Mitchell, viola; Herman Reinberg, cello, and Julius Shanis, oboe.

Town Hall concluded its season with a lecture by Sigmund Spaeth called "Music Is Fun". He proved his thesis in effective manner.

Lawrence Tibbett, with Edward Harris as assisting pianist and accompanist, and Helen Traubel, with Coenraad Bos at the piano, won ovations on two successive Sunday afternoons as the concluding events in the Opera Association's concert series.

John Charles Thomas, with Carol Hollister at the piano, concluded the initial season of the California Concerts, Inc.

Baccaloni Opera Appears

The Baccaloni Opera Company gave performances of "Don Pasquale" and "The Barber of Seville". Success for "Don Pasquale" must be credited not only to Mr. Baccaloni but also to Ruby Mercer, Franco Perulli, Claudio Frigerio and John Carmine Rossi. Gaetano Merola conducted. George Schick conducted the "Barber," with Ivan Petroff in the title role and Franco Perulli as Almaviva. The rest of the cast was adequate. The staging and sets were excellent.

The San Francisco Opera Quartet, directed by Nino Comel, made a debut under the United Artists Concert Bureau in Veterans Auditorium with a varied program. Virginia Blair, soprano; Claramae Turner, contralto; Joseph Tissier, tenor, and Edward Wellman, baritone, comprise the group.

The Camp Kohler Glee Club gave a benefit concert for the Service Men's Art Center, assisted by Jane Beard, contralto; Mary Pasmore, violin; Virginia Klassen, harp, and soloists and brass players from the Camp. Cpl. James Fleetwood conducted.

MARJORY M. FISHER

Wallenstein Ends Los Angeles Season

Conductor in First Year Led Many New Works—Lotte Lehmann Is Soloist

LOS ANGELES.—Alfred Wallenstein ended his first season as musical director of the Los Angeles Philharmonic at the Philharmonic Auditorium, April 13-14. During a 20-week season, an increase of five weeks over last year, Wallenstein has conducted 59 concerts. There were 12 pairs of subscription programs, five student concerts, three of which were held in the huge Shrine Auditorium, in Los Angeles, three out of town. Ten popular programs were broadcast Sunday nights from Pasadena and Westwood and five War Service concerts, including the Times-Ascap concerts for the benefit of the Armed Forces Master Records, Inc.

In keeping with his early promise never to underestimate the public taste, Wallenstein has ventured 10 first performances, principally American. The variety and newness of his programs have attracted more young people and new listeners to the concerts. There were more subscribers to the season seat sale and more members listed for the Symphony Association.

The orchestra management has moved to Hollywood Bowl for preparation of the Summer concerts which begin July 9 with Dimitri Mitropoulos conducting for two weeks. Other conductors anonunced are: Otto Klemperer, George Szell and Artur Rodzinski. Soloists are Heifetz, Horowitz, Menuhin and Marian Anderson. The Ballet Theatre will also appear.

The last concerts had Lotte Lehmann as soloist. Beethoven's Coriolanus Overture and Fifth Symphony with Wagnerian excerpts from "Das Rheingold" and "Die Meistersinger" were the orchestra works. Mme. Lehmann offered works by Strauss, Brahms and Wagner.

The Los Angeles Philharmonic, under Alfred Wallenstein, gave three pairs of concerts in the Philharmonic Auditorium before large audiences. The first program had the young award winner, Camilla Wicks, violinist, as soloist. She is only 15 and hails from Long Beach.

On the second pair, Robert Casadesus was the soloist in the Franck Symphonic Variations and Weber's "Konzertstück". Mr. Wallenstein led an excellent performance of the Vivaldi G Minor Concerto Grosso. The third pair of concerts had as soloist, Jan Peerce, tenor, singing works by Handel. Halévy and Ponchielli. The orchestral part of the program included pieces by Albeniz and Turina and Beethoven's Eighth Symphony. Helen Jepson and Charlotte Boerner were heard on the Sunday evening "Pop" programs. The Young Artists competition conducted by radio station KFI and the Los Angeles *Daily News* with the Symphony Association, had its culmination in the appearance of Paulena Carter, 12-year-old pianist, and Pfc. Robert Jamieson, cellist, with the orchestra April 8. The winner of the composition contest conducted concurrently was Eldon Davis Rathbun of St. John, New Brunswick, Canada. There were several hundred aspirants, all under 21. Judges were Dr. Louis Woodson Curtis, head of public school music; Dr. Karl Wecker, manager of the Hollywood Bowl Association and Julian Brodetsky conductor of the Chamber Music Ensemble.

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CONCERTS: Pianists, Singers and Groups Heard

(*Continued from page* 12)

clean in its thematic differentiation, but it is not the master's most alluring work. The Mozart was taken at rather a rapid pace and lost something thereby. The Schumann seemed lengthy but was well done. In the second half of the program, the Debussy was the best. The Prokofieff gave opportunity for technical display, but had no other apparent reason for being played at all, by this artist or by anybody else, for that matter.

Mr. Johannesen seems to be talented. What time will do for him remains to be heard. H.



Eugene Istomin



Jane and Joan Rosenfeld



Maria Safonoff



Elwyn Carter

Jane and Joan Rosenfeld
Duo-Pianists

Jane and Joan Rosenfeld, a young team of duo-pianists of exceptional promise, introduced last season in a smaller hall, were given a heartily cordial send-off by a large audience at their first Town Hall recital on the afternoon of April 16. These twin sisters, who gave evidence when occasion legitimately offered, of possessing widely divergent musical temperament, have already achieved a noteworthy unanimity of approach and nicety of balance, and all their playing was governed by thoroughly established fundamental musicianship and artistic taste. They revealed a wide command of dynamics, effectively employed, and their tone was at all times of good quality. As they continue to play together their work as a team will undoubtedly acquire a more sharply defined personality and a more commanding authority.

The major work on the program was the Saint-Saëns set of Variations on a Theme by Beethoven (from the Sonata, Op. 31, No. 3), which followed the Bach-Saar Prelude in E and the Bach-Bauer Prelude and Fugue in C Minor. Other numbers were the Chopin Rondo in C, Debussy's arrangements of three of Schumann's Etudes in Canon Form, the Waltz and Romance from Rachmaninoff's Suite, Op. 17, a Danse Nègre by George Boyle, and arrangements by Hannah Klein of the March from Prokofieff's "Love of the Three Oranges" and Strauss's "Fledermaus" Waltzes, with Milhaud's "Brasileiro" as one of the added pieces at the end. C.

Eugene Istomin, Pianist

Eugene Istomin, who won the Levintritt Award last year and has since been heard here as soloist with orchestras, gave his first Town Hall recital on the evening of April 18, when he confirmed the impression he had previously made of being the possessor of a quite exceptional piano talent.

At 18 this young New York pianist has at his command an extraordinarily developed technique that enables him to play at great speed with, for the most part, unblemished clarity, occasional roughnesses being rather a matter of coarse tone than of digital insecurity. This ability to play fast frequently misled him into adopting extreme tempi, while his temperamental exuberance caused him to indulge in all too violent dynamic effects, as in Beethoven's "Waldstein" Sonata, in which the composer's indicated dramatic contrasts were read literally to the point of exaggeration. It was in Schubert's Impromptu in G Flat, of Opus 90, that he most convincingly demonstrated his ability to make the piano sing, and here he revealed a hitherto unsuspected depth of tender sentiment and poetic feeling. His performances of this and Schumann's "Abegg" Variations, played with stimulating vitality and a good range of color effects, were outstanding features of the recital.

All in all, the defects in his playing at this time were essentially the seemingly inevitable faults of youth that time and experience can temper. The program opened with Mozart's Fantasie and Fugue in C and further embraced Chopin's Ballade in F Minor, Scherzo in E and Polonaise in A Flat, and four inconsequential little preludes by Harold Brown. C.

Maria Safonoff, Pianist

Maria Safonoff, daughter of the great Wassily Safonoff and heard many times in this city, gave a recital before a moderate audience in Carnegie Hall the evening of April 10. Miss Safonoff began her elaborate program with August Stradal's piano transcription on Vivaldi's D Minor Concerto and continued it with pieces by Purcell, William Croft and Couperin, terminating the first half of her recital with Beethoven's Sonata Op. 31, No. 2. The second portion of the bill contained three novelties by Vladimir Heifetz, who acknowledged the applause of the audience from a stage box; works by Stojowski, Guion and Rubinstein, a new "Etude for Sostenuto Pedal" by Frank La Forge and a group of Chopin Etudes.

Miss Safonoff's playing was technically clean and adroit and at all times agreeably musical. Possibly her resources of tone color are somewhat limited and she does not meet the profoundest exactions of Beethoven's D Minor Sonata. Her playing of Vladimir Heifetz's Toccata—heard for the first time in America—was something of a bravura achievement. The piece itself which is of no small difficulty appears to have been composed with Schumann's Toccata in mind. The other Heifetz compositions were a "Khazan", or Oriental Dance, and a pretty tinkling music box piece, called "Grandfather's Clock", written when the author was only nine years old. Another "first performance", Mr. La Forge's Study for sostenuto pedal, seems a useful if hardly inspired piece which Mr. La Forge was on hand to hear. Two of Miss Safonoff's most successful feats of the evening were Rubinstein's "Staccato Study" and Chopin's A Minor Etude. Op. 25, No. 4. P.

Elwyn Carter, Baritone

Elwyn Carter, baritone, who gave a recital at the Town Hall the evening of April 20, is one of the tallest singers a New York audience has gazed upon in several seasons. But it does not follow that a man of monumental frame is necessarily the proprietor of a stentorian voice. Mr. Carter's is perhaps less voluminous than one might assume on first looking at him, nor is its range uncommonly wide. His tones are of better quality in the lower and middle part of the scale than at the top, where they grow white, "open" and forced. On the whole Mr. Carter's singing is needlessly tense and one of his bad technical habits, which contributes to this condition, is his manner of opening very wide his mouth and tilting his head sideways in a fashion to impose a severe strain on the vocal organs. With the correction of these and other fundamental flaws of schooling he might be a much better singer.

He was heard to best advantage on this occasion in Mendelssohn's "O God, Have Mercy", from "St. Paul", and in the "Confutatis" from Verdi's Requiem. In these arias the experienced oratorio singer manifested himself. Old Italian airs by Bononcini, Carissimi, Provenzale and Scarlatti followed and then Lieder by Wolf and Strauss. The second half of the program was given over to songs by Grieg, Gretchaninoff, Rachmaninoff, and there was, to conclude, a group in English. But a lack of emotional depth, of the enkindling spark of imagination resulted in a delivery which in short order grew monotonous. Strauss's "Mit deinen blauen Augen" and "Ruhe, meine Seele" rose somewhat above the prevailing level.

Mr. Carter had a capable accompanist in Stuart Ross. P.

Busch Chamber Players in Third Concert

It was a whale of a program that Adolf Busch presented at the Town Hall for the third concert of his Chamber Music Players' series at the Town Hall the evening of April 14. Beginning with a charming suite of dance pieces by Rameau ("La Popliniere", "La Timide" and a couple of "Tambourins" in rondo form), it went on to Schumann's Fantasy for Violin and Orchestra in C, Mozart's Symphony in C (K. 338), the Serenade for String Orchestra, Op. 1, by Samuel Barber, proceeded thence to a new "Nocturne on a Negro Spiritual" for saxophone and orchestra, by Mr. Busch himself and ended with Haydn's "Oxford" Symphony in G. The saxophone soloist in the Busch novelty was Alfredo Galladoro.

There was a good deal of rough, unfinished playing in all these works and Mr. Busch managed time and again to make even things like the Haydn and Mozart masterpieces sound like violin solos with orchestral backgrounds. And some of the tempi adopted in the delicious symphony of Mozart's—particularly in the second movement—were amazingly insensitive. Mr. Busch was heartily applauded for his playing of Schumann's "Fantasy" though it takes a more distinguished performance to justify this forlorn creation of Schumann's declining powers.

Mr. Barber's early "Serenade", though scarcely an affair of plenary inspiration, is better than the majority of his later efforts, with brevity as its most conspicuous merit. The new "Nocturne" of Mr. Busch proved a heavily sentimental setting—suggesting inferior Dvorak—of the Spiritual "Swing Low, Sweet Chariot" wailed by a melancholy saxophone. It was cordially applauded, as were the composer and his saxophonist. P.

Trapp Singers Give Easter Concert

The Trapp Family Singers gave an Easter program in the Town Hall on April 8, under the leadership of Dr. Franz Wasner. The program included a "Regina Coeli" by the Sixteenth Century composer, Aichinger, works by Menegal, Mozart, Handel, Brahms and others, as well as Schubert's familiar "The Lord Is My Shepherd". There were also ensemble numbers for recorders and spinet. Later works on the program were arrangements by Dr. Wasner and Shaw. As usual, the ensemble singing of the group was well-balanced and the large audience was highly appreciative. D.

Rose Dercourt, Soprano

It is hard to tell, sometimes, which is the more disconcerting—a good singer with a bad program or a singer inadequately equipped to do justice to a good one. Rose Dercourt, soprano, who was heard at the Town Hall on the evening of April 19, belongs in the second category. This artist, born in Poland, raised in America and musically trained in Paris, assembled for her New York debut an unusually attractive list of songs. Scarlatti's "Son tutta duola", "Se Florindo e fedele" and "Gia il sole dal Gange" opened the recital and were followed by Mozart's "Als Luise die Briefe ihres ungetreuen Liebhaber verbrannte" and "Warnung", Beethoven's "Ich liebe dich" and "Wonne der Wohmut" and the entire fragment, "Arianna's Lament" from

(*Continued on page* 24)

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Chicago

By CHARLES QUINT

Diversity Marks Concert Activities

Song and Piano Events Alternate with Dance and Choral Programs

CHICAGO—Nelson Eddy, baritone, gave his annual recital at the Civic Opera House on April 9. Theodore Paxson was his accompanist, and also played a group of piano solos.

Alice Martz, pianist, gave a recital in Kimball Hall on April 10. Her program included two choral preludes by Brahms-Busoni, Brahms' Sonata in F Minor, a Chopin group and other works. Her playing had ample color.

A Victory concert was presented in the same hall on April 11 under the auspices of four national music sororities—Delta Omicron, Mu Phil Epsilon, Phi Beta, and Sigma Alpha Iota. Artists who participated were Sonia Sharnova, contralto; Reinhold Schmidt, bass; Margaret Sweeney, harpist; Margot Conrad, violinist, and Vera Gillette and Vincent Micari, duo-pianists.

On the afternoon of April 16, Ruth Page and her concert dance group, including Walter Camryn, Bentley Stone and Betsy Ross, soloists, appeared at the Civic Theatre. Excellent accompaniments were supplied by the pianists, Madelene Dahlman, Ruth Gordon and Frank Stitt.

On the same afternoon Sybil Shearer gave a recital of original solo dances at the Goodman Theater. She was assisted by Jeanne Panot, pianist; Carl Rink, violinist, and Richard Beidel, cellist.

Hilda Banks, pianist, made her Chicago debut in Kimball Hall on April 16. Her playing had intelligence, technical proficiency and musical understanding.

The St. Olaf Choir of St. Olaf College gave its annual concert in Orchestra Hall April 17. F. Melius Christiansen, its director, was assisted by his son, Olaf C. Christiansen, associate director.

The Chicago Business Men's Orchestra, George Dasch, conductor, gave its final concert of the season in Orchestra Hall on April 18. Doris Doree, soprano, was the soloist. Orchestral numbers included Tchaikovsky's "Romeo and Juliet" overture, Beethoven's Eighth Symphony and Liszt's "Les Preludes". Miss Doree sang arias from Verdi's "Aida" and "Il Trovatore", Debussy's "L'Enfant Prodigue" and songs by Rachmaninoff and other composers.

The Marshall Field & Co. Choral Society, Edgar Nelson, conductor, gave its annual concert in Orchestra Hall on April 19. James Melton, tenor, was the soloist. The chorus sang several groups of miscellaneous songs as well as a choral arrangement of Tchaikovsky's "Nutcracker" suite. Mr. Melton sang operatic arias and several songs, joining with the chorus to sing the Brindisi from Mascagni's "Cavalleria Rusticana".

A music festival sponsored by the Catholic Music Educators' Association was given at Orchestra Hall on March 12, with nearly 1,000 young musicians, pupils in the Catholic High schools of Chicago, taking part. Soloists who appeared were winners of the annual contests and included Rita Marie Augustine, Anastasia McGowan, Marguerite Gillett and Bertine Corimby.

The orchestra, conducted by Joseph J. Grill, played several selections. Harry Seitz of Detroit conducted both choruses in various selections, and Raymond F. Dvorak, of the University of Wisconsin, led the band in Massenet's "Phedre" Overture, and other numbers.

Symphony Closes Subscription Series

Defauw Conducts Final Events — Fay Honored on Program

CHICAGO—The final subscription concerts of the Chicago Symphony, Désiré Defauw, conductor, were given in Orchestra Hall on April 20 and 21.

Chorale .....Bach-Abert
Ode from Symphony No. 9, Beethoven-Stock
(In Memory of Charles Norman Fay)
"Romeo and Juliet".....Tchaikovsky
Suite from "Felléas et Mélisande", Opus 80 .....Fauré
Prelude and Isolde's Love Death, from "Tristan and Isolde".....Wagner
Symphony No. 1, C Minor, Opus 68, Brahms

The Brahms Symphony had moments of brilliance, but in general lacked the sustained beauty of previous performances. The Fauré suite had delicacy and charm. The Prelude and Love Death from "Tristan" was rich in tone color.

Arrau Is Soloist

Because of the recent death of Charles Norman Fay, 95 year old founder of the orchestra, the concert was prefaced by the Bach-Abert Chorale and the Ode from Beethoven's 9th Symphony, arranged by Frederick Stock.

Claudio Arrau, pianist, was soloist with the Chicago Symphony, Mr. Defauw, conductor, on April 11 and again on April 13 and 14.

Overture to "Benvenuto Cellini", Berlioz
Concerto for Pianoforte, No. 4, G Major, Opus 58.....Beethoven
Fantasy on Two Themes, Opus 17, Taylor
Symphonic Poem, "The Pines of Rome" .....Respighi

The Beethoven concerto was brilliantly played, the orchestra giving magnificent support. The Taylor Fantasy had lilting melody. "The Pines of Rome" had dramatic force.

At the subscription concerts, Mr. Arrau played Fauré's Ballade in F Sharp, and the Strauss "Burleske".

"Church Windows", Four Symphonic Impressions .....Respighi
Suite for Orchestra, "Le Tombeau de Couperin" .....Ravel
Ballade in F Sharp Major, Opus 19, Fauré
Burleske for Piano and Orchestra, D Minor; "Death and Transfiguration", Strauss

The Fauré Ballade was well contrasted with the sparkle and witticism of the Strauss "Burleske". The orchestra was at its best in the Ravel "Tombeau de Couperin", imaginatively played.

"Traviata" Sung By Washington Opera Company

WASHINGTON — The Washington Opera Company recently gave "La Traviata" as the second production of its first season. In spite of the difficulty in mounting an opera on the stage of Constitution Hall, the performance was good. Dorothy Kirsten was heard as Violetta; Alexander Sved as the elder Germont; and William Webster, the company's manager, as Alfredo. Carlo Peroni conducted. A. W.

Indianapolis Ends Symphony Season

Sevitzky Leads Tchaikovsky Program — Announces Re-engagement

INDIANAPOLIS — The Indianapolis Symphony under Fabien Sevitzky ended its subscription series with an all-Tchaikovsky program which was so enthusiastically received that Mr. Sevitzky gave the first encore to a subscription concert in his seven years as conductor here.

On the program were the Fourth Symphony, "Romeo and Juliet" Overture, Serenade for Strings and—a last-moment tribute to Rachmaninoff, who died a year ago—"The Rock" Fantasy. The encore was the waltz from the "Nutcracker" Suite.

Mr. Sevitzky announced that he would conduct the orchestra two more years, thus breaking his "seven" cycle. He was in Philadelphia seven years, Boston seven years and this was his seventh year here.

Guest artists next season include Claudio Arrau, pianist; Jascha Heifetz, violinist; Eleanor Steber, soprano; William Kapell, pianist; Artur Rubinstein, pianist; Kerstin Thorborg, soprano; and Hardesty Johnson, tenor.

Mr. Sevitzky will be guest-conductor of the Detroit Symphony in four Sunday evening radio broadcasts in July and will conduct the Vancouver Symphony, British Columbia, as he did this season.

The final municipal concert was well attended. The program included Rossini's "William Tell" Overture, Grieg's Second "Peer Gynt" Suite McCollin's Variations on an Original Theme, Kotchetoff's "Balalaika" and Liadoff's "Snuff Box". Sigurd Rascher was soloist, playing Larson's Concerto for Saxophone.

The world premiere of a Partita by Lionel Barrymore was presented by Mr. Sevitzky and the Indianapolis Symphony. This composition was written in the style of 18th century music as a tribute to Bach and Handel. It was mildly received by the audience.

At the same concert Helen Traubel sang works by Wagner, and Beethoven. ROGER BUDROW

General Motors Renews NBC Symphony Contract

The General Motors Symphony Hour over NBC has been renewed for another year effective Aug. 1, Alfred P. Sloan, chairman of the General Motors Board, announced recently. The contract stipulates the same time, from 5 to 6 P.M. on Sundays for 52 weeks. A series of concerts conducted by Arturo Toscanini in the Winter is also called for. Guest conductors will include Frank Black.

Shaffner Conducts Performance of "Elijah"

Ruth Shaffner conducted a performance of "Elijah" by Mendelssohn recently, given by the Putnam County Choral Society, of which she is director. A chorus of 100 and soloists attracted a large audience to the Community Entertainment Council Series in Carmel, New York. By invitation, the entire performance will be repeated in Peekskill.

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The Ballet Comes Into Its Own

LIKE opera and, indeed, virtually every form of musical entertainment, the ballet has enjoyed a tremendous increase in popularity in recent years and has reached what appears to be a new high in the current season. This cannot be regarded as a resurgent interest since ballet was, for all practical purposes, an unknown quantity among the mass of American people until only the day before yesterday. The current enthusiasm for the dance is something entirely new and it has been created out of whole cloth, as it were, by a praiseworthy awareness on the part of entrepreneurs of the necessity of adapting the ballet to the American scene in such a way that it is not only acceptable but attractive to the American people.

They have accomplished this *coup de théâtre* by the simple expedient of bringing ballet to the people instead of going about it the hard way—a way too often adopted by musical enterprises—and trying to bring the people to the ballet. We say simple, but actually it probably was very far from simple. It meant training new and preferably American dancers; it meant devising new ballets with many innovations in choreography and technique; it meant scrapping or revamping many of the traditional processes of the dance theater inherited from Paris and Moscow, and it meant development of new methods of "selling" an unfamiliar art to a "show me" public.

One of the greatest pieces of wisdom in the whole procedure was the introduction of new ballets representing familiar pages of Americana and the interpolation into them of steps and dance sequences familiar to the public in other terpsichorean connections. Almost all such compositions, of whatever degree of excellence, have been unqualified popular successes. Witness such modern classics as "Rodeo", "Billy the Kid", "Filling Station", etc. "Fancy Free", a new work just introduced by the Ballet Theatre, which deals with a trio of American sailors and their ladies, bids fair to join the list of favorites.

THIS is not to say that American audiences are apathetic about the traditional works of foreign origin. The chaste loveliness of "Swan Lake" and "Giselle", the pre-Soviet brilliance of "Petrouchka" and the late romanticism of "Le Spectre de la Rose" are everywhere appreciated and received with enthusiasm. However, the contemporary works undoubtedly have acted as links in many instances between the new, familiar thing and the old and remote, and thus have been of the greatest importance in smoothing the path for the appreciation of ballet as a whole.

Balletomanes of an earlier school may take alarm at the recession of the classical technique evident in the newer work and the invasion of the sacred precincts by choreography from the ballroom, the music hall and the nightclub. It is a vain and needless alarm, however. Ballet, if it is alive, must change somewhat through natural evolutionary growth, and the classics, in the dance as in all other arts, are sufficiently hallowed that they probably never will suffer for want of devout interpreters.

The ballet has come into its own in America. May it prosper, and may it not falter on the intelligent and artistic path it has marked out for itself.

Rodzinski's First Season

WHEN the New York Philharmonic-Symphony brought its 102nd season to a close on April 16 it had given 113 concerts over a period of 28 weeks and had chalked up, according to its own statement, "a high-water mark in general attendance." Although there were six conductors in all, the burden of the concerts fell upon the shoulders of Artur Rodzinski who rounded out his first season as musical director of the orchestra.

It may still be too early to assess the full value of Mr. Rodzinski's ministrations in his role as supreme musical arbiter and chief conductor. However, certain facts readily and obviously emerge, first among them being that the orchestra definitely is playing better than it has for a number of years.

THERE is a new unanimity of attack within individual choirs as well as in the ensemble as a whole; the woodwinds and the brasses play in tune; there is more unity in the strings, and best of all, there is a new esprit de corps among the musicians, a new professional pride and eagerness to make good music for its own sake, which has been so conspicuously absent in recent seasons. The artistic apathy of the orchestra in the past has been the deadliest of its malaises, and Mr. Rodzinski seems to have diagnosed it correctly and made a good beginning at rooting it out.

This is not to say that the orchestra has reached perfection and can now safely rest upon its laurels. It is merely in a state of healthy convalescence. There is still much to be desired in the way of mellowness; there is still much unevenness of quality between individual concerts and even between performances of individual works; and there is still much to be attained in the way of sheer ensemble virtuosity. The orchestra is not yet the precision instrument that it can be and that we have a right to expect it to be. But it clearly is headed in the right direction and we look to its future with a new optimism.

Personalities



Isaac Van Grove, Musical Director of the Current New Opera Production, "The Merry Widow", Receives Congratulations on the Anniversary of Its 300th Performance from Helen Jepson, Soprano of the Metropolitan Opera

When **Jascha Heifetz** and his accompanist, **Emanuel Bay,** were playing for our boys in Panama under USO Camp Shows auspices, they found that most of the members of their audiences had sisters or sweethearts who were studying some musical instrument. After the concert by the violinist and pianist, these boys would often write home to urge the family to lay on the lash and keep the students practicing. The spinet which they carried along with them was more than often out of tune, so that Mr. Heifetz had to give the entire program.

Most coveted of all contract bridge championships, the national master's, was recently won by **Corp. George Rapee,** 28, over a field of 36 top-ranking bridge stars. He was also a finalist in the Harold Vanderbilt Cup team tournament which followed. Corp. Rapee is the son of Erno Rapee, conductor. . . . If you see the film "Voice in the Wind", with Francis Lederer, listen for the piano-playing of **Shura Cherkassky,** whose fingers are responsible for some Chopin and Smetana music.

Seven times in one season with the Boston Symphony must be something of a record. **William Kapell** made it. The pianist also sets up another mark to be shot at: a contract for three years to come with the Philadelphia Orchestra. . . . A new Steinway spinet has been donated to the Mason General Hospital in Brentwood, L. I., for use in the wards, and **Leonard Bernstein,** assistant conductor of the Philharmonic-Symphony, was to be the first to play it, on April 25.

When **Eugene Ormandy** goes to Australia in late Spring as America's first "lend-lease musical artist" on an official mission for the OWI, he will introduce three American works to Australian audiences. They are: McDonald's "Bataan", "The White Peacock" by Griffes and Barber's Adagio for Strings.

Honors department: Doctor of Music for **Robert Casadesus,** from Lawrence College at Appleton, Wis., on April 20, conferred in intermission at the pianist's concert there. Also a presentation of Doctor of Laws to **Eric T. Clarke,** administrative secretary of the Metropolitan Opera, at the 90th annual commencement of Westminster College at New Wilmington, Pa. The date, May 20.

San Diego Enjoys Boom in Music

Orchestra Made Up of Service Men Is Heard Under Fennel

SAN DIEGO.—Thanks to the many servicemen stationed in the San Diego area, music life has experienced quite a "boom". The "Service Little Symphony" has been founded under the auspices of the San Diego U. S. O. council, with Frederick Fennel as conductor. Many branches of the armed forces are represented and the players get together on an entirely voluntary basis (without pay, of course), both for their own enjoyment and for the enjoyment of servicemen audiences.

Since San Diego is a navy town, the sailor uniform is predominant in the orchestra, with Mus. 1st Class Toscha Seidel leading the violin section, which even includes one lonely WAVE. Most of the musicians are bandsmen from the Naval Training Station and the Naval Repair Base. But also the Marine Corps (Marine Base, Camp Elliot) and the Army (Camp Callan) are represented. Works by Mozart, Beethoven and Wagner were played in the first public concert for servicemen which was a great success. SP (W) Max Walmer, U. S. Naval Reserve, was soloist in Mozart's D Minor Piano Concerto.

The Community Symphony of San Diego under Nino Marcelli, which also has many uniformed members, forgot its usual policy of "no public performances" for once and gave a program in one of San Diego's many U. S. O. clubs. A regular feature in San Diego's music life are the concerts given by local civilians and servicemen for servicemen every Sunday night at the local "Y".

Philharmonic Gives Concert

The Los Angeles Philharmonic under Alfred Wallenstein played at Russ Auditorium (and also a "Pops" concert at the Marine Base) and presented Robert Casadesus as piano soloist.

Salvatore Baccaloni and his company presented "Don Pasquale" for the Amphion Club and was thoroughly enjoyed. The San Carlo Opera Company gave performances of "La Boheme" and "Carmen" for San Diego opera fans. Clifford Ellison sponsored these events and also presented the Original Don Cossacks, the Ballet Theatre and Luboshutz and Nemenoff.

GERALD HAYN

What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1924



THE METROPOLITAN ON SPRING TOUR

(1) Léon Rothier, Giuseppe Danise, Vincenzo Reschiglian and Beniamino Gigli. (2) Armand Tokatyan and His Bride. (3) Mr. Gigli and William J. Guard. (4) The Cleveland Auditorium. (5) Giuseppe De Luca, Antonio Scotti, Rosa Ponselle and Giuseppe Bamboschek. (6) Frances Alda. (7) Lucrezia Bori Swings, Edward Johnson Scrutinizes and Earle R. Lewis Caddies

What Became of It?

Definite plans have been made for a memorial carillon in Washington. It will contain 54 bells with a range of four-and-one-half octaves, the heaviest weighing 10 tons and the smallest, less than 20 pounds. Bells will be dedicated to the different states and each will bear the coat-of-arms of that state.

1924

What, Today?

In January, 1924, the tax on admissions yielded the Federal Treasury $7,577,000.

1924

The Cast at Last

The cast for the world premiere of Boito's "Nerone" under Toscanini at La Scala, has been announced. It will include Auriliano Pertile, Carlo Galeffi, Ezio Pinza, Marcel Journet and others in lesser roles. Rosa Raisa will sing the leading feminine role.

1924

Fortunately He's Dead, Now!

Giacomo Puccini, composer of "La Boheme" and "Madama Butterfly" has been made an honorary member of the Viareggio Fascist organization.

1924

A Good Season

The Metropolitan ended its season having given 175 performances of 43 works. Wagner led with 29 performances of 6 works; Puccini, second, with 22 performances of 3 works and Verdi third, with 21 performances of 5 works.

1924

A Good Motto

Fritz Kreisler says that his motto is taken from George Bernard Shaw: "Happy is the man whose profession is his hobby". The violinist holds it up to all artists as a reminder of their luck.

1924

Hartland Plans Music Festival

The 13th Annual Festival of Music and Drama at Hartland, Mich., was to take place April 22-25. Opening with the traditional homecoming program and with a performance of an original pageant by the Hartland Area Dramatics Club, the first day was given over to commemorating the 100th Anniversary of the founding of the Hartland Congregational Church. Sunday afternoon the High School Choral Club was heard in selections from Russian Church liturgy and contemporary composers. Cameron McLean, baritone of Detroit, was heard in this concert.

The Hartland Rural Schools Chorus appeared in a program featuring "Songs of the United Nations". As an added attraction the Croatian Tambaritza Orchestra, of Flint, was heard. The Hartland Area Band offered the final concert of the festival. One of the features of this program was a performance of Coon's "As America Sang" for band, chorus and narrator.

Youth Orchestra Heard in Seattle

SEATTLE.—The Youth Symphony of Seattle, under the baton of Francis Aranyi recently celebrated its first anniversary.

A new series of concerts was inaugurated last February. The first of these had an audience of 1500 pupils of West Seattle High School. From now until the close of school, the orchestra will play in four other Seattle high schools. In order that the orchestra which is made up of young musicians, starting at the age of 10, from Seattle and surrounding communities, may have a nucleus from which it can draw new members, a preparatory ensemble has been established, also under Mr. Aranyi's direction.

Wagenaar Work to Have Premiere at Columbia

The premiere of the opera, "Pieces of Eight" by Bernard Wagenaar and Edward Eager, and commissioned by the Alice M. Ditson Fund of Columbia University will be given on May 10, in the Brander Matthews Theater, Columbia University. The production will be given by the Columbia Theater Associates and the department of music, under the direction of Milton Smith and Otto Luening. A performance of the opera will be given on Tuesday, May 9 for the League of Composers.

Mr. and Mrs. James E. Devoe Honored in San Antonio

SAN ANTONIO, TEX.—Mr. and Mrs. James E. Devoe who have brought to San Antonio opera, ballet, concert artists and lecturers for the past 10 years, were honored by a luncheon at the St. Anthony Hotel on March 18. Their tenth year of musical activity closed on April 1 and 2 with performances by the San Carlo Opera Company, of "Faust" and "Il Trovatore."

Brunswick Chamber Music Society Gives Concert

BRUNSWICK, ME.—The Brunswick Chamber Music Society gave the fifth concert of its season in Memorial Hall, Bowdoin College, on March 19. The soloists were Louise Speyer, oboe and English horn; Norbert Lauga, violin; and Frederick Tillotson, pianist. They played works of Loeillet, Bach, Hindemith and Brahms.

To Produce Unknown Score by Herbert

An unpublished score by Victor Herbert has been bought from the composer's estate by Michael Todd, who plans to produce it in Chicago in the Summer.

Herbert was working on the music shortly before his death, Mr. Todd says, and had completed the orchestration of parts of it. What is now unfinished will be completed by Robert Russell Bennett. Edna Ferber has been invited to write the story.

Scriabin Circle Marks Decade

The Scriabin Circle has just completed its 10th season. The founder and director, Katherine Ruth Heyman, played at all of the meetings. The program of the first meeting included the complete book of 12 Etudes, Op. 8. At the second meeting, Modeste Altschuler presented reminiscences of his long association with Scriabin. Miss Heyman offered the Albumleaf and the Fifth Sonata. The last concert brought the composer's Five Preludes, Op. 74.

Boston

By GRACE MAY STUTSMAN

Harris's "Sixth" In World Premiere

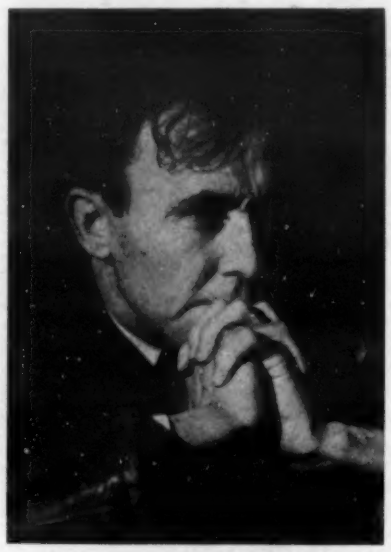
Inspired by Gettysburg Address — New Piston Symphony Heard

BOSTON.—The world premiere of Roy Harris's Sixth Symphony was given by Serge Koussevitzky and the Boston Symphony on April 14. In this new work, the composer has acknowledged his indebtedness to Lincoln's Gettysburg Address as the source of his inspiration and the symphony has already come to be known as the "Gettysburg" Symphony.

How well this work has succeeded in paralleling tonally the prose of the Address remains to be discovered. If it endures as long as the prose masterpiece, it in turn will prove to have been a masterpiece. This reviewer, however, found it singularly inarticulate. As yet, Mr. Harris has not acquired a sufficiently rich vocabulary with which to match the Lincoln prose, although it must be admitted that this newest symphony reveals an advance in lyrical expression. The composer was present and took several bows following the enthusiastic applause after the conclusion of a performance which was probably as perfect as he could hope for. Other works on the program were Handel's Concerto Grosso, Op. 5, No. 6, and Mendelssohn's "Scotch" Symphony.

Rudolf Serkin returned to Boston to enliven a pair of Symphony concerts and to appear as guest artist in the Victory Concerts for men and women in the service, at the Boston Museum of Fine Arts. For his appearance with the orchestra, conducted upon this occasion by G. Wallace Woodworth, Mr. Serkin played Beethoven's "Emperor" Concerto.

Mr. Woodworth offered a first performance at these concerts of the Haydn Symphony No. 80 in D Minor, and a first performance in Boston of Walter Piston's Second Symphony, composed in 1943 as a commission by the Alice M. Ditson Fund, Columbia University. This symphony proved less academic than many of the composer's former works. It was well received.



Roy Harris

In Symphony Hall, Wheeler Beckett again led the orchestra of Symphony players in another of the Youth Concerts, presenting Tchaikovsky's "Nutcracker" Suite and "Marche Slav", and Rimsky-Korsakoff's "Sheherazade".

Varied Recitals Fill Busy Season

Stradivarius Quartet, Early Music Society, Serkin Appear

BOSTON.—In Jacob Sleeper Hall, the Stradivarius Quartet gave the sixth and final concert in the current series of programs illustrating the History of the String Quartet and Related Forms of Music. The series has been given under the auspices of the Boston University College of Music in cooperation with the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D. C. This final program included the Prokofieff Quartet, Op. 50, a Kodaly Serenade for Two Violins and a Viola and Milhaud's "Birthday" quartet, written in 1940 and dedicated to Mrs. Elizabeth Sprague Coolidge.

The Boston Society of Early Music concluded its sixth consecutive season with a concert in the auditorium of the Women's City Club. Paul Federowsky, descant viol; Alfred Zighera, viola da gamba; Albert Bernard, treble, viol and Gaston Dufresne, violone, were assisted upon this occasion by Olga Averino, soprano, and Sylvia Marlowe, harpsichord. The program listed works by Telemann, Tomkins, Gastoldi, Willaert, Couperin and others.

For his Museum Concert, Rudolf Serkin offered a program comprising the Bach Chromatic Fantasy and Fugue, the Beethoven Sonata, Op. 27, and the Schumann Symphonic Etudes.

The Tapestry Room was crowded to capacity with men and women in the service, with an overflow into the rotunda. Mr. Serkin's playing was warmly applauded.

Under the direction of Boris Goldovsky, the New England Conservatory School of Opera gave an intimate production of "Hansel and Gretel" for the benefit of the scholarship fund of the school. The conservatory orchestra, conducted by Wallace Goodrich, director emeritus, was heard in a concert in Jordan Hall with the present director, Quincy Porter, as viola soloist.

Unique Experiment By Trapp Family

Members to Hold "Sing Weeks" at Summer Camp in Vermont

The village of Stowe, Vermont, in the shadow of Mt. Mansfield, has been selected as the scene of a unique musical experiment to be conducted during the coming Summer by the Trapp Family Singers, who on July 10 will inaugurate the first of four ten-day "Sing Weeks" at the Trapp Family Music Camp, intended as a national center for a revival of family music-making in the American home. 500 persons, in groups of 125, will be enrolled during July and August at the Trapp Family Music Camp, which adjoins the Trapp Family Farm. The program of choral and instrumental music planned will span four centuries, from the works of the early pre-classical masters to those of Brahms, Reger and Bruckner; while a special "Sing Week", from Aug. 7 through Aug. 17, will be devoted to Catholic liturgical music with emphasis on Gregorian chant. There will be no soloists nor any audience for any of the music presented at the Trapp Family Music Camp; only groups of performers singing and playing together. Individual and group instruction in recorder and spinet playing, folk dancing and various handicrafts will also be offered, and various group outings and other recreational projects will supplement the musical program.

Philharmonic Ends Rochester Season

Iturbi Has Double Role at Final Event — Civic Orchestra Heard

ROCHESTER, N. Y.—The month of March was a busy one for music lovers in Rochester, starting on March 2 with a concert of the Rochester Philharmonic, Jose Iturbi conducting, and with Helen Traubel as soloist. The Eastman Theatre was well filled, and the audience was emphatic in its approval of the all-Wagner program, of Miss Traubel, and of Mr. Iturbi and the orchestra.

On March 9, the Rochester Philharmonic, under Jose Iturbi, played before a large audience at the Eastman Theatre. The program included Tchaikovsky's Fourth Symphony and Morton Gould's "Spirituals".

The Philharmonic gave the final concert of the season on March 23, with Jose Iturbi as conductor and soloist, at the Eastman Theatre before an audience which filled all available space in the hall. Conductor and players were given an ovation as a tribute to their successful tour, and won more plaudits as the program progressed. Mr. Iturbi played the Grieg Concerto, and, after intermission, Gershwin's Rhapsody in Blue. The audience enjoyed it all so much that he was persuaded to play several piano solos as encores.

Guy Fraser Harrison and the Rochester Civic Orchestra have been drawing large crowds to the Eastman Theatre on Sunday nights with the "Pop" concerts, which have featured two "Fun Nights" with the Rochester Civic Music Association Membership as guests; a program of Romberg's music with musical comedy stars, Marie Nash, soprano, and Eric Mattson, tenor, LeRoy Morlock, baritone, and Joseph Mariano, flutist.

MARY ERTZ WILL

Rochester Enjoys Varied Events

Ballet, Operetta, Opera and Recitals Attract Large Audiences

ROCHESTER, N. Y.—On March 6, the Monte Carlo Ballet Russe thrilled a large audience at the Eastman Theatre with performances of three ballets: "Serenade", "Red Poppy" and "Rodeo". "The Student Prince" returned to Rochester, at the Auditorium, on March 6, for a three-night engagement.

The Rochester Grand Opera Company presented two performances of Puccini's "Tosca" at the Auditorium on March 31 and April 1. The title role was sung by Vivian Della Chiesa.

On March 17 at the Eastman Theatre, the Rochester Civic Music Association presented Nathan Milstein, violinist, with Valentin Pavlovsky at the piano. It was Mr. Milstein's first visit to Rochester, and he won his audience completely.

The Britt String and Piano Trio was presented in Kilbourn Hall on March 14, before a cordial audience. To close the Kilbourn Hall series, Max Landow gave a piano recital on April 4, before an enthusiastic audience.

Alexander Schreiner, organist, was presented in recital by the Rochester Chapter of the American Guild of Organists at the Brick Presbyterian Church on March 27.

The Eastman School opera department presented scenes from Gluck's "Orfeo" and Mozart's "Marriage of Figaro", recently. The singers were accompanied by the Eastman School Little Symphony and conducted by Emanuel Balaban, the head of the opera department.

MARY ERTZ WILL

Albany Symphony Plays Under Rudolph Thomas

ALBANY—Under the leadership of Rudolph Thomas and with Maria Kurenko as soloist the Albany Symphony gave an interesting concert at Chancellor's Hall recently. "A Winter Day in the Ozarks" and "For Indian Children" by Jack Frederick Kilpatrick were played under the direction of the composer. Mr. Thomas led Mozart's G Minor Symphony, Wagner's "Siegfried Idyll" and Debussy's "Fêtes". Mme. Kurenko was heard to advantage in an aria from Rimsky-Korsakoff's "Snegourotchka" and another from Mussorgsky's "Fair at Sorotchinsk" and likewise in the Gavotte from Massenet's "Manon". The program is to be repeated in Troy during March and Mr. Thomas hopes to make the organization a Tri-City orchestra.

Emma Beldan Aids Bond Drives

NEWPORT, R. I.—Emma Beldan, soprano, sang for the Bond Rally held at the Opera House recently. She has also appeared in Providence, where $2,000,000 was raised in one drive. Miss Beldan has received a special citation from Henry Morgenthau, Jr., for her participation in the war bond drives.

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Cleveland Forces Make Spring Tour

Orchestra Visits Ten Communities—Black and Ringwell Lead

CLEVELAND.—The Cleveland Orchestra completed its annual two-weeks Spring tour to southern and eastern states on March 27. The tour included concerts at Cornell University; Wilkes-Barre, Pa.; Greensboro, Durham, Raleigh, Asheville and Winston-Salem N. C.; Rock Hill and Spartansburg, S. C., and Danville, Va. The orchestra was led by Dr. Frank Black; its associate conductor Rudolph Ringwell, conducted a children's concert in Greensboro.

The orchestra devoted its full schedule to educational concerts during the final week in March. These concerts have been an important contribution to the community for 25 years. Mr. Ringwall conducts and Lillian L. Baldwin, supervisor of music for the school system, prepares the study material. The youngest pupils admitted are those of the fourth grade who attended their special program titled "Little Folks Program" 4,864 strong. The fifth and sixth grade audiences numbered 22,866 and the junior and senior high students 14,983. This year's total for 19 concerts was 42,713. The series closed with a Music Memory and Appreciation Contest on April 12. Junior and senior high pupils and members of adult study groups participated.

The appearance of Sir Thomas Beecham as guest conductor of the Cleveland Orchestra on April 6 and 8 added interest. This was his first appearance with the orchestra although he has been heard here with the Metropolitan Opera. His great personal force resulted in a thunderous ovation from a crowded house. The final pair of concerts of the season was conducted by Vladimir Golschmann, of the St. Louis Symphony, who had appeared as guest conductor in 1937. In the absence of the orchestra's regular conductor, Eric Leinsdorf, Mr. Golschmann will open next season's series and will lead seven of the 20 pairs of concerts in the symphony season and five weeks on tour. Other guest conductors to appear during the season will be Fritz Reiner, Eugene Goossens, Frank Black and George Szell. The associate conductor will conduct three pairs of concerts, the Sunday twilight concerts and the educational concerts.

Final Broadcast

The 28th and final broadcast of the season was conducted by Mr. Golschmann on April 16. The orchestra joined forces with the St. James Festival Choir and the Unitarian Church Choir in a performance of Bach's Mass in B Minor under the baton of Walter Blodgett, on April 4, in Severance Hall, for the benefit of the Pension Fund Institute. The soloists were Mary Marting soprano; Ilona Herman, contralto; John Priebe, tenor, of Buffalo; Bruce Foote, bass, of Chicago. Members of the orchestra who played solo parts were Tossy Spivakovsky violin; Maurice Sharp, flute; Philip Kirchner, oboe; Philip Farkas, French horn; and Louis Davidson, trumpet. Hilda Jonas was at the harpsichord. Arthur Quimby, former curator of musical arts at the Museum of Art and now head of the music department of Connecticut College, was at the organ. The Pension Institute is the only orchestra pension organization administered exclusively by orchestra members.

WILMA HUNING

Baltimore Host To Philadelphians

BALTIMORE. — The Philadelphia Orchestra gave a post season program recently at the Lyric. Of special interest was the appearance of Harl McDonald, manager of the orchestra, who on this occasion was presented as composer and conductor of his Concerto for two pianos, with Pierre Luboshutz and Genia Nemenoff, duo-pianists, as soloists. The work was warmly applauded by the audience. Eugene Ormandy conducted the remainder of the program.

"Il Trovatore" was presented at the Lyric by the Philadelphia La Scala, with Martinelli singing the role of Maurice. Winifred Heidt, as Azucana, gave a deeply moving rendition of the role. Gertrude Ribla, Mildred Ippolito, R. Pandiscio, Nino Ruisi and the assisting cast added to the smoothness of the performance. Gabriele Simeoni was the conductor, William Sena, ballet master and Benjamin Altieri, stage director.

Shura Dvorine, pianist, appeared in a post graduate recital at the Peabody Conservatory of Music, April 17.

F. C. B.

Cleveland Hears Local Musicians

Singers Club Completes Fifty-First Season — Russian Opera Given

CLEVELAND.—The Singers Club with Thomas L. Thomas, baritone, as soloist, under the baton of George F. Strickling, gave the final concert of its fifty-first season on March 28, in Severance Hall. Mr. Thomas offered arias from "The Damnation of Faust" and Diaz's "Benvenuto Cellini" as well as songs by Williams, Sargent and others. The club was heard in works by Mozart, Beethoven, Haydn, Coleridge Taylor and others. Jacob Hanneman was Mr. Thomas's accompanist and Louis Boehmer played for the club. Alfred R. Willard was at the organ.

Kipnis in "Boris"

The Russian Grand Opera Company gave two performances in Music Hall sponsored by Mazza-Chutro Concerts Co., Inc., offering Mussorgsky's "Boris Goudonoff" with Alexander Kipnis in the title role. Others heard were Nadia Ray, George Dubrowsky, Robert Tulmann and Elsa Zebranska. Tchaikowsky's "Eugen Onegin" proved an excellent vehicle for Nadia Ray, Anna Kozakevich, Mary Nepp, Luba Goleb, Alexander Balaban, Lucien Ruttman, George Dubrowsky, Leonid Troitzky and Stephen Ardotoff. Michael Feveisky conducted both operas. The ballets were directed by Winona Bimboni, who also contributed solo dances.

The Artists' Committee for Allied Victory gave the third concert in its series for the benefit of various Allied War Relief and anti-Fascist societies, on April 12, in Willard Clapp Hall at the Institute of Music. An ensemble of members of the Cleveland Orchestra contributed their services. F. Karl Grossman of the music department of Western Reserve University conducted Schubert's Symphony No. 5, in B Flat; Mozart's "Musical Joke," and Arensky's Variations on a Theme by Tchaikowsky.

Singing Society Heard

The Cleveland Jewish Singing Society gave its 30th annual concert on April 12, in Severance Hall. Maurice Goldman, the new conductor, arranged a program of great interest. Richard Tucker, tenor of New York, was soloist, making his Cleveland debut. Members of the society singing incidental solos were Evelyn Koblentz, Rose Goldstein, Florence Fields and Abe Herzig. Patriciann Levitt was accompanist for the chorus. Leon Machan, pianist of the Cleveland Orchestra, gave Mr. Tucker excellent support.

Anne Brown was presented in recital by the St. Mark's Presbyterian Church on March 25, in Severance Hall. This was her second appearance in Cleveland. Leo Mueller was her accompanist.

The season's series of 14 Brahms programs sponsored by the music department of the Cleveland Museum of Art, and under the baton of Walter Blodgett, curator of the musical arts, was continued in April.

WILMA HUNING

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Ballet Theatre Gives Novelties

(*Continued from page 5*)

assuming the role for the first time.

Antony Tudor's "Romeo and Juliet", the most beautiful stage spectacle in the repertoire, and vivified this season in its dancing and plastique, had the added attraction of Sir Thomas Beecham, the champion of Delius, in the orchestra pit on the evening of April 13. Miss Markova's Juliet has grown warmer and now ranks with Mr. Laing's Romeo as a characterization of unforgettable poignance and loveliness. The music sounded better than ever, if possible, and everyone was happy. Also on the program were the Pas de Deux from "The Nutcracker", "Tally-Ho" and "Capriccio Espagnol".

"Petruchka", greatly improved in spirit and ensemble, had its first performance on April 14, with Massine giving his magnificent performance of the tragic puppet. The same adjective could not be applied to Lucia Chase's Dancer, a role in which she is painfully miscast. Andre Eglevsky's Blackamoor was somewhat tentatively danced. Paul Petroff and Nana Gollner danced "Spectre de la Rose", "Swan Lake" was repeated, and "Princess Aurora" gave Nora Kaye an opportunity to show her fine command of classical technique.

The weekend brought performances of Argentinita's "Bolero" and "Pictures from Goya", neither of them among her best creations and both lost in the Metropolitan, though both were wildly applauded. On April 17 Anton Dolin's "Romantic Age" had its first performance of the season, with Alicia Alonso as the nymph.

"Fancy Free" a Hit

The most popular "hit" of the Ballet Theatre this season is Jerome Robbins's "Fancy Free", which had its world premiere on the evening of April 18, with Leonard Bernstein conducting his own score for the work. Scenery was by Oliver Smith and costumes by Kermit Love. It concerns three sailors on leave and three girls, whom they unfortunately do not pick up all at once but in two shifts. Since there are only two girls for three men in the first part, a fight is inevitable, but not until the three sailors have shown off in three terrific solos. At the conclusion of the fray, both girls have disappeared, but when a third comes along, they forget what has just happened, and the ballet ends with a catch-line in pantomime.

"Fancy Free" is breezy, popular, and exceedingly well danced. Mr. Robbins, Harold Lang and John Kriza as the sailors could not be better, and the girls are excellently done by Muriel Bentley, Janet Reed and Shirley Eckl. Mr. Bernstein's score is too noisy and heavy-handed but it is more than adequate and the scenery is in revue style, as is the dancing. Mr. Robbins has done an excellent job in this genre. It seems definitely out of place, but audiences will love it, and art is long, as the saying goes. One of the most frenetic participants in the performance was Mr. Bernstein, who made one wonder if he might not belong among the dancers at several points. The orchestra played well for him. The evening began with "Swan Lake", in which Rosella Hightower was the Queen, dancing with a sense of characterization as well as with a technical finish which revealed her brilliant gifts at their best. Alicia Markova was somewhat brittle in the "Nutcracker" pas de deux, though excitingly virtuosic, and the evening closed with "Gala Performance".

Hollace Shaw Married

Hollace Shaw, coloratura soprano, known professionally as Vivien, was recently married to Maj. Clarence Turner Foster, of the Army Air Transort Command, at the Central Christian Church, in New York. The bridegroom's father, the Rev. Foster, performed the ceremony.

New Friends of Music Has Record Subscription

THE New Friends of Music has received an unprecedented number of early renewals for its 1944-1945 season at Town Hall. On April 4 last year's subscription total for that date had been exactly doubled, with eighty-one percent of the house already sold out. For its ninth season, the New Friends of Music will combine with the cycle of Mozart's chamber works a survey of French chamber music, from the time of Rameau and Couperin to Debussy and Ravel

Ballet Russe

(*Continued from page 5*)

Spanish dancers would be needed. The scenery and costumes by Joan Junyer and Pittaluga's music were both pale and ineffectual. Danilova and Igor Youskevitch gave a fine performance of the Pas de Deux Classique, as it is called at the City Center, and Agnes De Mille's zestful "Rodeo" completed the program. Dorothy Etheridge was a first-rate cowgirl, Casimir Kokitch, on leave from the Army, was again the Head Wrangler, and Frederic Franklin was a brilliant Roper. Ruth Riekman as the Rancher's Daughter gets just the right touch of wistfulness into her characterization.

Two Nijinska Works

On the evening of April 11 came "Ancient Russia", a ballet by Bronislava Nijinska, with the scenery and costumes by Contcharova originally used in the defunct "Bogatyri", and danced to Tchaikovsky's battered B Flat Minor Concerto, which was played by Rachel Chapman. It vaguely concerns Tartars, Russian women in captivity and their rescue (with wooden swords) by Russian warriors, but the whole thing is thin and tiresome. Krassovska and Youskevitch went through their paces, but they seemed as bored with the affair as the spectator. "Swan Lake" opened the evening, with Danilova giving a beautiful performance, and it ended with a ragged "Beau Danube". More rehearsal would have benefited this latter considerably.

Nijinska's "Chopin Concerto" (danced to the E Minor Concerto, played by Rachel Chapman) was the novelty on April 12, on a program which also included the season's first "Sheherazade" and "The Red Poppy". "Chopin Concerto" was a vast improvement over the previous Nijinska ballets offered by the company, though not among her very best. The young dancers did it very well. April 13 brought "The Red Poppy", "The Nutcracker" and "Cuckolds' Fair".

On April 14 Balanchine's 'Serenade", one of the treasures of the repertoire, had its first performance of the season. It was not very well performed, except by Miss Krassovska, who sat down rather decidedly at one point, but got up again and danced very spiritedly, and Mary Ellen Moylan, who is one of the bright spots in the company. Leon Danielian, who is also developing into an outstanding classic dancer, has done better in other works. Some members of the audience disgraced themselves by laughing during the poignant adagio, but that is what happens when movie fans go to the ballet. Perhaps they will learn. The program also included "Rodeo", the "Pas de Deux", in which Mr. Youskevitch and Miss Danilova were especially brilliant, and "Gaiete Parisienne".

On the evening of April 15, Nijinska's "Snow Maiden" entered the repertoire, and a "new version" of "Prince Igor" was given which made one feel more strongly than ever that the ballet should be put on ice (figuratively, not literally). The orchestra this season under Hugo Gottesmann has seldom been more than adequate, if that. Audiences have been unfailingly enthusiastic, and the dancers have no reason to complain of their reception as far as applause is concerned.

Studwell Conducts "Messiah" In Trinidad

Frederick C. Studwell, of Portchester, N. Y., recently conducted Handel's "Messiah" at Port of Spain, Trinidad. The chorus and orchestra were recruited mainly from church choirs. Mr. Studwell has conducted choruses under Hugh Ross and Albert Stoessel in the Westchester Festivals.



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DUO-PIANISTS RELAX DURING ZANESVILLE CONCERT

Virginia Morley and Livingstone Gearhart Pictured Back-Stage in the Municipal Auditorium in Zanesville, Ohio, Where They Appeared Before the Community Concert Association of That City. Telling That Good Story Is Max Findeiss, President of The Zanesville Association. Other Attractions on the Series for 1943-44 Are the Cincinnati Symphony and Richard Crooks, Tenor

San Francisco Ends Symphony Year

Iturbi Draws Record Audience — Pinza Heard Under Monteux

SAN FRANCISCO.—The San Francisco Symphony ended its season of subscription concerts on April 1, before the largest audience ever to attend a symphony concert, in the War Memorial Opera House. Nearly 800 standees were admitted and many more were turned away. The fact that the guest artist was José Iturbi, who has recently appeared in the movies, may have had considerable to do with the overwhelming ticket sale, but the crowd was no less enthusiastic about Pierre Monteux's presentation of the Berlioz "Fantastic" Symphony and Marcello's Concerto Grosso in D minor than it was over Iturbi's playing of the Grieg Concerto.

Maxim Shapiro Soloist

The last of the four Saturday night "Pops," under Mr. Monteux, had Maxim Schapiro as guest pianist in a Chopin concerto. He scored an ovation for an admirable performance, but it was Cailliet's arrangement of "Pop Goes the Weasel" which really stole the show. It was included in an interesting group of Folk Dance Pieces, the others being Grainger's "Mock Morris", Handel's "Hornpipe" from the "Water Music" and Sowerby's "Money Musk". Ravel's "Bolero" ended the program which had opened with the Tannhäuser Overture.

Mr. Monteux again led the orchestra in the final Art Commission concert in the Civic Auditorium, with Ezio Pinza as soloist in excerpts from "Boris Godunoff". Tchaikovsky's Fifth Symphony and Prokofieff's Russian Overture were also given.

MARJORY M. FISHER

Hacker to Appear in New England

On May 10 and 12, William Hacker will appear in piano recitals in Gloucester and Melrose, Mass. In connection with these he will make a broadcast over Station WHDH in Boston. On May 18, he will give his second recital of the year in Kilbourn Hall, Rochester. Also in May, he will conduct the Spring concert of the Rochester Strong Memorial Chorus and also will appear as soloist-conductor in the Mozart E flat Piano Concerto with the Eastman School Symphony. Mr. Hacker recently played for the Tupper Lake Federal Consumption Hospital while on tour.

Kansas and Missouri Have Conferences

Federations of Music Clubs Hold Simultaneous Meetings

KANSAS CITY.—The annual conventions of the Missouri and Kansas Federations of Music Clubs were held simultaneously in Kansas City, Mo., and Kansas City, Kans., the week of April 10, with programs by local talent, business meetings, luncheons and dinners given by each.

Jan Chiapusso, pianist, and member of the University of Kansas faculty, and Stanley Deacon, baritone, and teacher at the Kansas City Conservatory of Music, were presented for the conventions jointly, April 11, at the Washington Avenue Methodist Church, Kansas City, Kans.

The final Mu Phi Epsilon Morning Musicale in Edison Hall presented Olga Eitner, violin; Dellah Borders, cello, and Lilly Loeffler, piano, in a Mozart trio, followed by scenes from "Il Trovatore", "Faust" and "The Merry Wives of Windsor". These were arranged and directed by Gladys Cranston, soprano, who also sang the part of Leonora in the excerpt from "Il Trovatore".

Wiktor Labunski, pianist and director of the Kansas City Conservatory of Music, was sponsored by Sigma Alpha Iota and Mu Phi Epsilon musical sororities, in a recital at Atkins Hall, Nelson Gallery, April 18, playing several compositions.

N. De Rubertis, head of the music department of St. Mary's College for Women, presented students in operatic and ballet scenes, on April 21, at the Music Hall. The Kansas City Orchestral Training School Orchestra, of which he is conductor, furnished well-balanced accompaniments.

Powell Weaver, organist and composer, gave his annual Spring recital on April 21. LUCY PARROTT

Newark Enjoys Varied Programs

Eisenberg and Serkin Give Recitals—Ballet Russe Appears

NEWARK, N. J.—The first annual chamber music series under the auspices of the YM&YWHA was concluded recently with a cello recital by Maurice Eisenberg, with Erich Itor-Kahn at the piano. A large audience applauded the offerings, which included Beethoven's Sonata in A, Schubert's Sonata in A, and works by Bach, Schumann, Weber, Hindemith and Bloch. Previous performances in the series were given by the Budapest and Coolidge Quartets, both of which drew large audiences. Announcement was made by Leonard Shiman and Rose Parsonnet, co-chairmen of the series, that another group of programs would be presented next season.

The final concert in the Griffith Music Foundation series was presented at the Mosque Theatre by Rudolf Serkin, pianist, before a capacity audience. The program included Bach's Chromatic Fantasy and Fugue, Mozart's Variations on a Theme of Gluck, Beethoven's "Appassionata", two selections from Ravel's "Miroirs", and Schumann's "Carnaval". Mr. Serkin received an ovation and was recalled for several encores. Previously, the Foundation presented the Ballet Russe de Monte Carlo in a program that included "Serenade" to the music of Tchaikovsky's String Serenade, Glière's "Red Poppy", and "The Cuckold's Fair" with music by Gustavo Pittaluga. Franz Allers conducted an orchestra consisting largely of local musicians. P. G.

Bethlehem Lists Bach Programs

BETHLEHEM, PENN.—Soloists for the Bach Festival next month include Ruth Diehl, soprano; Ruth Terry, contralto; Joseph Laderoute, tenor; and Mack Harrell, baritone. E. Power Biggs, organist, and members of the Philadelphia Orchestra will again provide instrumental accompaniment.

The first session will begin at 4 P.M. on May 19, with the Cantata No. 104, "Thou Guide of Israel", and will include the chorale for soprano, "Lord Jesus Christ" from Cantata No. 13; the chorale, "Jesu, Joy of Man's Desiring," a chorus from Cantata No. 161, "Come Thou Lovely Hour of Dying", and Cantata No. 102, "Lord, Are Thine Eyes Not Searching for the Righteous".

The Friday evening session at 8:30 P.M. will include the Motet, "Be Not Afraid", and the Brandenburg Concerto No. 5, for flute, violin, piano and orchestra. Concluding numbers will be the Cantata No. 93, "If Thou But Sufferest God", and Cantata No. 4, "Christ Lay in Death's Dark Prison".

The complete Mass in B Minor will be presented in Saturday sessions at 2 P.M. and 4:30 P.M., the intermission coming between the "Gloria" and "Credo". All sessions will be heralded by the Moravian Trombone Choir from the belfry of the Packer Chapel.

Two special recitals of Bach's instrumental music will be offered. Saturday morning, May 20, James Friskin, pianist, will present a program in the Moravian Seminary and College for Women at 10:15 and E. Power Biggs will give an organ recital in the Central Moravian Church at 11 A.M.

Kansas City Closes Symphony Season

Milstein, Dorfmann, Thomas Are Soloists — Kurtz Given Ovation

KANSAS CITY.—The last two concerts of the Kansas City Philharmonic in the Music Hall completed a season which Efrem Kurtz, conductor, has filled with deeply satisfactory performances that have netted unprecedented success for the organization. At the former concert Nathan Milstein, violinist, played the Mendelssohn Concerto, while the orchestra gave "The Golden Age" suite by Shostakovich and the Seventh Symphony of Schubert. For his final program Mr. Kurtz chose the Tannhäuser Overture, Falla's "Three Cornered Hat", Batuque by Fernandez and Tchaikovsky's Fifth Symphony. At the end of the concert he was given a fanfare by the orchestra and the greatest ovation of the season by the audience.

As guest conductor of the Montreal Philharmonic Orchestra recently, Mr. Kurtz presented a program of modern Russian music.

Ania Dorfmann, pianist, and Caroline Thomas, violinist, were soloists for the "Pop" concerts recently.

L. P.

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Varied Soloists Perform in Denver

Soprano Heard with Civic Symphony—Petri in Beethoven Work

DENVER.—The Denver Civic Symphony, Horace E. Tureman, conductor, presented Beverly Blagen, soprano, as soloist recently. This young Denver artist was received with much enthusiasm. She sang "Pleurez mes yeux" from Massenet's "Le Cid". Dr. Tureman led the orchestra in Tchaikovsky's Sixth Symphony. As an added attraction the singers from Company A of the Foreign Language Army School at Denver University sang "Ballad for Americans" conducted by Cadet Ray Green with Charles Kolar as soloist.

For the third in the Civic Symphony series Conductor Tureman presented a program of unusual interest. For the opening number he chose the Third Symphony by Saint-Saëns, which was given an impressive performance. Cadet G. Doolittle added a military note at the organ and Mrs. Taylor and Mrs. Amen were heard as pianists. Soloist of the afternoon was Henry Trustman Ginsburg, violinist, and concertmaster of both Denver orchestras, who played the Mozart Concerto No. 5. As the closing number Mr. Tureman led his forces through a stirring performance of the "Roman Carnival" Overture by Berlioz.

For the last concert of the season, the Denver Symphony introduced Egon Petri, pianist. The program included the Prelude, Chorale and Fugue by Bach-Abert; "The Far Dreaming Peaks" by Horace E. Tureman; the Prelude and Finale from "Tristan and Isolde" and the Overture to "The Bartered Bride", by Smetana. Mr. Petri played Beethoven's Fourth Concerto.

Soviet Honors Philadelphians

WASHINGTON, D. C.—Eugene Ormandy, conductor, and the entire personnel of the Philadelphia Orchestra were guests of honor recently at a reception tendered them in the Russian Embassy by Soviet Ambassador Andrei Gromyko and Vladimir Bazykin, First Secretary of the Embassy, following the orchestra's fifth concert of the season at Washington's Constitution Hall. A new Russian film, "Spring Song," based on the life of a music professor at the famed Leningrad Conservatory, was shown for the first time in this country to guests.

The reception was intended as a gesture of gratitude for several activities of the Philadelphia Orchestra in the interests of Soviet music. Last month, the men of the Orchestra "adopted" their colleagues in the City of Leningrad and collected four cartons of musical supplies which were shipped by diplomatic plane to Russia, (where new musical instruments, and materials and replacements to repair and keep in shape those in use, have been unobtainable for some time). A vast quantity of bows, strings, woodwind reeds, drumsticks, drumheads, manuscript paper, and other accessories was contributed by Mr. Ormandy and his players. Earlier in the season, too, Mr. Ormandy gave an all-Russian symphonic program, presenting the first orchestral performance in this country of the new Russian national anthem, "Hymn of the Soviets."

A. W.

National Symphony Invited To Film by Soviets

WASHINGTON—Because of the National Symphony's interest in the music of Dmitri Kabelevski, the Soviet Embassy invited the players and their conductor, Hans Kindler, to a special showing of the Russian movie, "Spring Song". The score is by Kabelevski, written with "the eager assistance of Bach, Handel and Gounod", in the words of the screen crediting preceding the film. A. W.

"This Is the Army" Plays For Troops in Naples

IRVING BERLIN produced his "This Is the Army" for 1,600 service men and women at the San Carlo Opera House, in Naples, recently. The opening of the show was a personal triumph for the 55-year-old songwriter who last visited Naples as a cruise passenger ten years ago. The audience joined him in singing "White Christmas" and "Alexander's Ragtime Band". Performances will continue for two weeks and then the show will tour other parts of Italy before returning to play in North Africa.

Quartet Contest Entries Expand

Ten States and Seven Latin American Countries Are Represented

WASHINGTON, D. C.—Ten states and seven Latin American countries are represented by entries submitted in the Western Hemisphere $2,000 string quartet contest sponsored by the Chamber Music Guild of Washington, D. C., in cooperation with the Radio Corporation of America. Mrs. Edwin M. Watson, president of the Guild's board of advisors, announced entries from Brazil, Peru, Argentina, Chile, Uruguay, Guatemala and El Salvador.

The competition has also attracted entries from New York, California, Florida, Illinois, Michigan, Oklahoma, Pennsylvania, Texas, Washington and the District of Columbia. Several of these are from men in the armed forces. Many more are anticipated before the contest closes on May 31. Winners are expected to be announced in October. Two $1,000 awards have been offered. One will be made to the best entry from Latin America, the other to the winning composition submitted by a citizen of the United States or Canada.

Memphis Host to Minneapolis Players

MEMPHIS.—As the third event of the Civic Concert Series, the Beethoven Club recently presented the Minneapolis Symphony, under Dimitri Mitropoulos, who led an interesting program. Bach's Toccata in C, in Weiner's transcription, opened the program; followed by a performance of Ravel's Pavane. Milhaud was represented by his "Suite Provençale". After the intermission, Brahms's Second Symphony was offered. It is good news to learn that the orchestra and conductor have already been booked for a return engagement next season.

B. C. T.

Levant Gives Birmingham Recital

BIRMINGHAM, ALA.—Oscar Levant, pianist, kept an audience here alternating between loud laughter and close attention recently when he, in turn, poked fun at himself, his manager, the listeners and the great in music. Mr. Levant proved himself a pianist of considerable gifts, reaching the high-spot of the evening in his playing of Gershwin's "Rhapsody in Blue" and two Gershwin Preludes. The program also included works of Bach, Beethoven, Brahms and Chopin.

L. M. C.

New Management For Licia Albanese



James Abresch
Licia Albanese

Licia Albanese, of the Metropolitan Opera will be under the exclusive management of the Metropolitan Musical Bureau, it has been made known by F. C. Coppicus. Miss Albanese made her debut at the Metropolitan Opera House in 1940 in the role of Madam Butterfly.

Prior to her arrival in America Miss Albanese sang leading roles at La Scala in Milan, and Covent Garden in London.

Among the interesting events in her European career was an invitation to sing at the Vatican for Pope Pius X at the opening of the Vatican City radio.

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Hofmann Signs With New Management



Josef Hofmann

Josef Hofmann, pianist, has recently signed with Concert Management Ray Halmans, who will act as his exclusive representative. For the 1944-45 season, Mr. Hofmann will concertize, starting on the Pacific Coast in January and touring eastward with a New York recital scheduled in Carnegie Hall on Saturday afternoon, March 24. This will be the pianist's only recital appearance in the metropolitan district.

Although this is a new managerial association, Mr. Hofmann and Concert Management Ray Halmans are by no means strangers to each other. There has existed a friendship of many years between the artist and the Halmans sisters, beginning in the days when Mr. Hofmann was under the management of the Wolfsohn Musical Bureau, of which Bella Halmans was financial secretary, and continuing through the 13 years' existence of the late Richard Copley's management with whom Ray Halmans was so closely identified. This new association of Mr. Hofmann and the Halmans Management, therefore, continues the traditions he and his early managers have always represented.

Yonkers Chorus Heard

YONKERS, N. Y.—The Oratorio and Festival Society, Arthur Harold Land, director and founder, gave its annual Lenten concert in the auditorium of the Hawthorne High School on April 4. Besides an ensemble of stringed instruments, the soloists were Susanne Freil, soprano; Marie Fox, contralto; George Rasely, tenor; Harold Land, baritone; Christine Phillipson, violin; Betty Paret, harp, and Frank Chatterton, piano.

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Washington Hears American Music

Many Fine New Native Works Given — Gordon Quartet Plays

WASHINGTON, D. C.—Under the direction of Richard Bales, musical events at the National Gallery continued to be among the most stimulating in town. On March 5, Leah Effenbach, pianist, played in the Gallery's east garden court. Her program included works by Bach and Brahms.

On March 19, Mr. Bales launched an American Music Festival which ran through four successive Sundays to close with two concerts Easter week-end. The festival opened with a recital by Kay Rickert, violinist, and Helen McGraw, pianist. They played the Loeffler Intrada; John Alden Carpenter's Sonata in G; Villa-Lobos's Sonata-Fantasie; and Leo Sowerby's Sonata in B.

The following Sunday, Mr. Bales conducted the Gallery Sinfonietta in a program which began with his own arrangement for strings of early American pieces by Phile, Duport and Hopkinson. This was followed by Burrill Phillips' Dance Overture, Wayne Barlow's Rhapsody for Oboe and Strings, McBride's Fugato on a Well-Known Theme, and Schuman's "Newsreel-in-Five-Shots." After the intermission, Mr. Bales gave Mary Howe's Spring Pastorale and "Sand," Frederick Woltmann's "Solitude," and his own National Gallery Suite.

The Army Music School, William Strickland conducting, took over the East Garden Court on April 2. Then Washington heard again the choral works by Kent Kennan, John Barrows and Cecil Effinger which were presented in Constitution Hall on March 14. There was more that was unfamiliar, not just in text but in the combinations of voices and instruments. Homer Keller's "The Raider" was written for chorus, brass, and timpani; Ellis Koh's "Night Watch" for flute, horn, and timpani; Gail Kubik's enormously effective "A War-Time Litany" for chorus, brass, and percussion. In still another vein was Ellis Koh's "Life with Uncle (Sam)" done by orchestra and narrator. Quieter, indeed, was Richard W. Bowles, "A Soldier's Prayer and Affirmation." The conductor, William Strickland, was the accompanist of the next concert, when Lura Stover, soprano, sang an interesting program.

Easter Sunday, a program by the Gordon String Quartet concluded the Festival. The ensemble played William Bergsma's First Quartet; Quincy Porter's Quartet No. 5; Emerson Whithorne's Two Greek Impressions; and Robert McBride's Prelude and Fugue. Particularly enlightening was the public response to the series. Listeners packed the Gallery wing and greeted new music and new soloists as old friends.

AUDREY WALZ

Frigerio Becomes Member of Baccaloni Opera Company

Claudio Frigerio, baritone, formerly of the Metropolitan Opera Association, recently became a member of the Baccaloni Opera Company and is now on a trans-continental tour with that organization.

Concerts and Opera Busy Los Angeles

Vocal, Piano and Violin Recitals Heard — San Carlo Series Opens

LOS ANGELES.—Casadesus, Luboshutz and Nemenoff, Ezio Pinza and Jan Peerce have appeared on successive Sunday matinees in the Behymer course at the Philharmonic Auditorium this month. A dance recital by Lotte Goslar at the Wilshire-Ebell Theater on March 13 brought the cinema colony out in force.

Fannie Charles Dillon, pianist-composer, gave programs of new piano and vocal works for the Women's Press Club assisted by Jolley Rosser. Saundra Berkova, child-violinist, accompanied by her father at the piano, gave a recital on March 21 in the Wilshire-Ebell Theatre.

The return of Elizabeth Waldo, violinist, from a tour through Central America at the invitation of the University of Panama, has been of interest locally. She brought back a fascinating repertoire of folk-music of Latin-America.

Carroll Glenn, violinist, gave a recital at Claremont College March 17. Her talent has progressed since she won the National Federation of Music Clubs prize in Los Angeles, a few years ago.

The San Carlo Company arrived for 11 performances beginning March 16. Salvatore Baccaloni's Opera Company gave "Don Pasquale" March 14 and "The Barber" March 17. The American Music Theatre of Pasadena presented "Figaro" in the Pasadena Civic Auditorium March 7. Emerson Buckley, new conductor with the San Carlo company, made an excellent impression with an orchestra composed of Philharmonic musicians. The popular repertoire assured capacity audiences.

Janssen Orchestra Plays

The Werner Janssen Orchestra played Beethoven's Fifth Symphony on March 19. Luboshutz and Nemenoff, duo-pianists, were heard in the Martinu Concerto for Two Pianos with the orchestra. Walter Piston's Sinfonietta and the Respighi-Bach Passacaglia and Fugue ended the program.

The second concert of the newly formed Mozart Orchestra under Anthony Collins included three symphonies in C Nos. 34, 36 and 41. The orchestra is composed of members of the London String Quartet living here and players from the studios of Hollywood.

ISABEL M. JONES

San Francisco Bureau Gets New Artists

SAN FRANCISCO.—San Francisco's United Artists Concert Bureau has recently assumed the exclusive management of Reah Sadowski and Florence Stage, pianists; James Arkatov, cellist, and Virginia Blair, soprano. It also announces the addition to its staff of Bradford Mills, tour director, and Revnold Wiggins, sales representative.

Reah Sadowski has appeared with the London Symphony, and in Vienna with the Roth Quartet, as well as with various American symphony orchestras. Florence Stage has concertized throughout Europe, being the first American artist to appear on the U.S.S.R. network in Moscow. James Arkatov spent two seasons under the baton of Fritz Reiner in Pittsburgh. Virginia Blair has appeared with the companies of Giorgio D'Andria, Salmaggi, Fortune Gallo, Philadelphia-La Scala and others.

Mr. Gino Morena, president of the Bureau, announced that he will produce Victor Herbert's "The Only Girl", to open in Los Angeles in September. The production will have a tour of approximately 24 weeks, under the booking direction of Bradford Mills.

The San Francisco Ballet is now being booked for a 12-week tour, opening in Los Angeles at the completion of their appearances with the San Francisco Opera Company.

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Noel Straus—N. Y. Times, Jan. 23, 1944

New York Concerts

(*Continued from page* 14)

Monteverdi's lost opera "Arianna". Gabriel Fauré's complete cycle, "La Bonne Chanson" followed, succeeded by a couple of Polish folksongs in Chopin's settings, and finally Mussorgsky's "On the Banks of the Don" and his "Mushroom" song.

Miss Dercourt made some earnest and creditable efforts at expressive interpretation. She appeared, however, to concern herself far more with text than with tone, and most of the singing which this reviewer heard seemed rather an intensified parlando than vocalism in which tone and word stood in proper relationship. Such voice as she did exhibit was persistently light, thin and colorless and she achieved very little in the way of a fluent legato. Her phrasing and accuracy of pitch, nevertheless, could be commended.

Erich Itor Kahn accompanied with his customary skill. P.

Emily Stephenson, Soprano (Debut)

Emily Stephenson, soprano, who hails from Oklahoma, made her first New York appearance in a recital in the Carnegie Chamber Music Hall on the evening of April 13, with Samuel Eves at the piano. Miss Stephenson disclosed a good natural voice of agreeable quality in a program which included works by Sibella, Haydn, Fourdrain, Mortimer Browning and others. D.

Louise Cameron, Soprano

Louise Cameron, soprano, heard previously in New York, gave a recital in the Times Hall on the evening of April 10. Her program included works by Lully, Handel, Beethoven, Brahms, Schubert, Duparc, Debussy and Chausson and one by contemporary American composers. Miss Cameron has what is, conjecturally, an excellent voice, though she fails as yet to realize its possibilities. Her diction was unclear and her interpretative sense, though well-intentioned, is not yet acute enough for the New York concert platform. Arpad Sandor played the accompaniments. N.

Bach Circle Gives Second Concert

Yella Pessl, harpsichordist, director. Assisting Artists, Viola Morris, Soprano, Victoria Anderson, Contralto; Mildred Hunt-Wummer, John Wummer, Flutists; Janos Scholz, Viola da Gamba. Town Hall, evening, April 17:

Sonata for Two Flutes and Basso Continuo, in G.....Bach
"Domine Deus" (from the Mass in G); "Beruft Gott Selbst" (from Cantata No. 88).....Bach
(Viola Morris and Victoria Anderson)
"L'Espagnole, Sonades et Suite de Simphonie en Trio" (First New York Performance) .....Couperin
Sonata in G Minor, for Harpsichord and Viola da Gamba.....Bach
(Yella Pessl and Janos Scholz)
"Herr, Ich Hoffe Darauf".....Schuetz
"Ardor e Scoprir".....Monteverdi
'Se Tu Non Lasci Amore Mio'. Handel
(Viola Morris and Victoria Anderson)
Sonata for Two Flutes and Basso Continuo in E.....Handel

Rossini, who maintained that the only sound more monotonous than that of a flute is the sound of two flutes, might have passed a heavy evening if he had been on hand for this concert. Indeed, during the first half of the program one began to feel as if no other instruments than flutes existed within a radius of at least a thousand miles. And this although a viola da gamba, a cembalo, a violin and two comely singers operated on the platform in a state of high visibility. To be sure, the pair of ladies and the violin were audible. But the harpsichord and the gamba were far more seen than heard, even if two or three times the painfully straining ear did manage to capture a sound wraith.

There have been occasions when one lost patience with people who insist that the sonorities of a harpsichord are too feeble for a place the size of Town Hall. It would have been a bold dissenter who had dared to make an issue of the matter this time. Mme. Pessl contrived to persuade one almost 100 percent that a clavecin is inaudible at a distance of ten feet and, no doubt, the majority of listeners came away from the Town Hall triumphantly convinced of the fact. The viola da gamba always suggests the spectre of a cello and though Janos Scholz is an expert manipulator of this wistful and more or less archaic contrivance, he, too, managed to show that under circumstances, it can seem even ghostlier than an ordinary ghost.



Yella Pessl

Yet even if there can be such a thing as too much flute music it is unquestionable that John Wummer and Mildred Hunt-Wummer played the opening Bach sonata extremely well. That the performance appeared lopsided was due to the utterly negative background supplied by the cembalo.

Couperin's "Sonade et Suite de Simphonie en Trio", from the set of pieces called "Les Nations", achieved, according to the program, a first New York performance. If so, one can only regret that it had such a dubious and denatured introduction. It is altogether enchanting music in every movement, but the treatment it received scarcely allowed one to suspect the measure of its charm. No less pale and incorporeal at the hands of the players Bach's lovely G Minor Sonata for viola da gamba and cembalo passed over practically unnoticed.

By and large, the most delightful contributions to the program were those made by Viola Morris and Victoria Anderson, two exceedingly musical singers. Moreover, the soprano of Miss Morris is an organ of uncommon beauty. The pair sang admirably a duet from Bach's little known Mass in G and another from his cantata "Beruft Gott selbst". But the most applauded feature of the concert was their spirited delivery of a superb duet in canon by Heinrich Schuetz, "Herr, ich hoffe darauf"; and hardly less delightful, their performance of Monteverdi's splendid "Ardor e scoprir" as well as of Handel's "Se tu non lasci amore mio"—another "first hearing" in New York according to the bill. It looked for a time as if this "English Duo", as these ladies call themselves, would be obliged to encore both Schuetz and Monteverdi. P.

Rose Raymond, Pianist

Rose Raymond, pianist, who has been heard before in New York, gave a recital in the Town Hall on the afternoon of April 16. Miss Raymond began with two Schubert Impromptus, a Romanza by Mozart and three sonatas by Scarlatti. The Beethoven "Waldstein" sonata was given an excellent and well-proportioned performance. The final group was composed of six Etudes by Chopin, the Nocturne, Op. 27, No. 1, the Valse, Op. 42, and the B Flat Minor Scherzo. As at her previous appearances, Miss Raymond displayed excellent technical facility, a clear insight into the pieces offered and a definite ability to project the intentions of the composers. A large audience received her cordially. N.

Helen Alexander, Soprano

Helen Alexander, soprano, appeared in recital at Times Hall on the evening of April 19, when she had the assistance of Alderson Mowbray at the piano and of Francis Flanagan as solo violinist. The singer's program embraced Proch's Theme and Variations, Mozart's "Alleluja", Franck's "Le mariage des roses", Chausson's "Les Papillons", Falla's "Nana", Joaquin Nin's "Paño Murciana", songs by Haydn, Thomas Simpson Cook,

(*Continued on page* 33)

Obituary



Cecile Chaminade

News was received via radio from London on April 19, of the death in Monte Carlo of the French composer, Cécile Chaminade. She was 86 years old. The exact date of her death was not stated.

Cécile Chaminade was one of the few women composers in the history of music, to arrive at world-wide popularity. During the 'nineties, her piano pieces and a few of her songs were heard everywhere. Born in Paris, Aug. 8, 1857, by the time she was eight, she was already composing and her early efforts won the approval of Bizet. She studied piano and composition with LeCouppey, Savart, Marsick and Godard. Her debut as a pianist was made at the age of 18, and she was heard widely in concert in Europe for several years after that. She first played in London in 1892, and subsequently made annual appearances there for many years. She played her own compositions exclusively.

Her American debut was made in Carnegie Hall on Oct. 24, 1908, in a program of her own works. Appearing with her were Yvonne de Saint André, mezzo-soprano, and Ernest Groom, baritone. The program included ten piano works and twelve songs, among the latter, her highly popular "The Silver Ring". Her much played piano pieces, "La Lisonjera" (The Flatterer) and the Scarf Dance, probably the most popular works from her pen, were absent from the program but the latter was played by the composer as an encore. She afterwards toured the United States.

In spite of her great popularity, Mme. Chaminade's works never reached the highest standard. Even in 1908, however, she published between five and six hundred pieces in various forms. These included besides songs and piano pieces, a concerto for piano and orchestra, "Les Amazons" for chorus and orchestra, two orchestral suites, chamber music, a ballet, "Callirhoe" given first in Marseilles in 1888, and a light opera, "La Sevillane". She was honored by Queen Victoria with a medal for playing for the British sovereign at the time of the Diamond Jubilee in 1897, and was given the ribbon of the Legion of Honor by the French Government. She was married, shortly after the turn of the century, to a music publisher of Marseilles by the name of Carbonel. He died shortly after the marriage.

Charles F. Smith

New Haven, Conn.—Charles F. Smith, leader of the Yale University Band since 1915, and head of the band department of the New Haven Institute of Music, died in hospital here on April 19, at the age of 67. A native of New York, Mr. Smith came to New Haven as a young man and opened a music store, also giving lessons on band instruments. His success as a teacher led to his appointment as director of the Yale band. During the first World War he was leader of the regimental band of the 2nd Regiment, Connecticut National Guard. He also was leader of the bands in several Connecticut high schools. During 1928 Mr. Smith was "lent" to Amherst College to organize the band there.

Sascha Culbertson

Sascha Culbertson, violinist and teacher, died in hospital in New York on April 16, following a short illness of pneumonia. He was 51 years old. He was born in the United States on Dec. 29, 1893. His father, Almon Elias Culbertson, was a native of Franklin, Penn., and a mining engineer and geologist. He is said to have opened the Groshy oil fields in the Caucasus. His mother was Xenia Rogoznaia.

At the age of 9, he was sent to the conservatory at Rostov, Russia, where he was a co-student with Efrem Zimbalist. From 1905 to 1908, he was a pupil of Sěvcik in Prague. His debut was made in 1908 in Vienna and he was subsequently heard in concerts in various parts of Europe. During the first World War he became associated with the American Y.M.C.A., for the entertainment of American soldiers in France. On March 8, 1920, he made his American debut in Carnegie Hall and later toured the country for a number of years. His instrument was a Guarnerius known as "The Red Duke" which is said to have belonged at one time to Paganini. He became interested in trying to discover the lost secret of the Paganini technique and was at work upon a book on the subject when taken ill. His only surviving relative is is brother, Ely Culbertson, the bridge expert.

Williiam Green

Chicago.—William Green, baritone, died at his home here on March 10. Mr. Green who was born in Russia, came to America when 7 years of age. He studied and sang in Italy and was guest artist with the San Carlo Opera Company in the United States and Canada. M. McL.

Harry Clifford Lott

Los Angeles.—Harry Clifford Lott, baritone and choral conductor identified with the musical life of the city for over 30 years, died recently. He was prominent in church choirs and conducted the Busines Men's Glee Club which he and his late wife, Blanche Rogers Lott, organized a few years ago. I. M. J.

Andrew T. Bogart

San Francisco.—Andrew T. Bogart, tenor and teacher of singing for many years in this city, died on April 2. He is survived by his wife and one daughter. M. M. F.

New York Teachers Hold Song Mart

Composers, Singers and Publishers Are Guests at Gathering

The New York Singing Teachers Association, Bernard Taylor, president, gave the Song Mart for the second time at the Hotel des Artistes on April 18. Its purpose for the two years has been to present song material of the NYSTA composer-members; to bring about contacts among singing teachers, singers and publishers; to hear and see songs which are available but not always as well known as they deserve to be.

This year two programs were given in the afternoon and evening. They covered a wide range of art songs, sacred songs, character songs and war songs. The New York music publishers made displays of programmed songs as well as others. Invitations were extended to music supervisors, music schools and conservatories to attend.

The composers programmed were: Walter Golde, J. Bertram Fox, Charles Haubiel, Clara Edwards, Gene Bone and Howard Fenton. Marshall Bartholomew, Russell Wragg, Solon Alberti, Ethel Glenn Hier, A. Walter Kramer, Jaques Wolfe, Frank La Forge, George Ferguson, Harry Wilson, Harry R. Spier, Tom Warnig, Augusta Tollefsen.

Displays were shown by J. Fischer & Bro., Boosey & Hawkes, Victor Young, G. Schirmer, Inc. H. W. Gray, Galaxy Music Corp., Witmark and Sons, Sprague, Coleman, Inc., Composers' Press and Carl Fischer, Inc. The chairman of the Song Mart Committee was Grace Leslie, who conceived the idea of triangular interest for singers, composers, publishers.

Springfield Lists Next Season's Attractions

SPRINGFIELD, O.—An elaborate presentation of concerts for the 1944-45 Artists course has been planned by Charles L. Wagner, concert manager. Mrs. George A. Brownfield is the local impresario. On March 29 the final concert of the current season was given by the Farbman String Symphony. The following is the list of attractions for 1944-45: "La Traviata", "Martha", the Indianapolis Symphony, Egon Petri, pianist, and the Ballet Russe de Monte Carlo.

Katchen Soloist With New Jersey Orchestra

ORANGE, N. J.—Julius Katchen, pianist, was soloist with the New Jersey Orchestra, under Frieder Weissmann, at the Orange High School auditorium recently. A capacity audience applauded his playing of the Tchaikovsky B Flat Minor Concerto enthusiastically, recalling the young soloist several times for encores.

Under Mr. Weissmann's direction the orchestra was heard in Beethoven's "Leonore" Overture No. 3 and Franck's Symphony. F. G.

Meet the Composer — Virgil Thomson

(*Continued from page 7*)

the Hotel Chelsea, an old Victorian landmark on 23rd Street, and when he has time, he likes to prepare his own food. "All musicians like to cook", he points out. French cuisine is his specialty.

Neither the movies nor the theater elicit his burning enthusiasm, although he has done some of his best work in connection with these mediums. His scores for the government documentary films, "The Plough That Broke the Plains" and "The River" are among his most viable achievements. He also wrote incidental music for Leslie Howard's "Macbeth" and Tallulah Bankhead's "Antony and Cleopatra" and two WPA Theater productions.

The big commercial products of Hollywood, he feels, leave too little margin for freedom of action on the part of the composer and he notes that most of the composers under contract to the film studios, in his experience, generally are unhappy about something or other. The French films interest him more because they are not so conventional and frankly commercial and because they display more imagination in the interplay of visual and auditory images.

The American musical scene today, he thinks, is rather like the Russian one of a century ago. "We are just stepping out of a period of foreign models into a period of rather truculent nationalism", he asserts. The principal expression of this nationalism is rhythmic, in his opinion. "We have a national, I might say hemispheric, concept of rhythmic continuity made up of very small, equal units", he explains and he taps out a rapid, unaccentuated 8/8 meter on the table with his finger.

This rhythmic concept, he says, underlies most of the music composed on this side of the world and it is a peculiarity which European interpreters, especially those raised in the German and Central European tradition, have great difficulty in grasping and investing in their performances of American music. Composers whose works depend upon an understanding of this peculiar rhythmic pulse (Gershwin is prominent among them) suffer immensely at the hands of performers and conductors whose thinking is confined to the orthodox concepts of accented three-quarter and four-quarter patterns. The French alone, he feels, are not so limited; in fact they have a more sophisticated understanding of rhythmic design, in his opinion, than anybody else.

Of his own music, Thomson is frank to say that he has no elaborate philosophy. "I am not trying to prove anything", he asserts. "For me, composition is a functional act, not a motivated one". There are no preconceived ideas of goal or destination for his musical produce as a whole; there are only the exigencies and the obvious desiderata of the work in hand at the moment. If the sum of his works should ultimately disclose profile and a sense of movement in any one direction, that is a matter to which Thomson is not giving very much thought at present — at least for publication. He composes, as was noted in the first place, because he gets sick if he doesn't, and one is inclined to accept that as a reason as handsome and compelling as any for setting one note after another on score paper.

Music on the Air

By JEAN EMERY

Patriotic Song Contest Closes

NBC's Serenade to America program on May 10 (6:15 p.m.) will present the four songs chosen for honorable mention in the Patriotic Song Contest sponsored by the National Federation of Music Clubs and NBC. The names of the composers will be announced on the program. Nan Merriman and Robert Merrill will be soloists with the NBC Concert Orchestra under Frank Black. Also appearing on the program will be Lt. Colonel Howard Bronson of the Music Section of the Army's Special Services Division, who was one of the judges, and Mrs. Gannett, president of the Federation. Since none of the more than 8,000 songs submitted met the requirements for winning the contest, it was decided that the four picked for honorable mention would be played on the air. The chairman for the contest was Rhea Silberta, and the judges in addition to Lt. Colonel Bronson, were Leopold Stokowski, Lawrence Tibbett and Ernest La Prade.

Kreisler Debut and Symphony Plans

The date of Fritz Kreisler's radio debut on the Telephone Hour has been set as July 17. This is to be the first of five appearances contracted for the great violinist. . . . On May 6 the Boston Pops Orchestra, Arthur Fiedler conducting, takes over the Saturday evening spot vacated by the Boston Symphony (Blue Network, 8:30 p.m.). The latter orchestra concludes its present series on April 29, and it is reported that its present sponsor has signed it for another series next season. . . . With the conclusion of the Cleveland Orchestra's Sunday night concerts (Mutual, 9 p.m.), the Mexican Symphony Orchestra, Carlos Chavez conducting, will carry on with concerts to be heard during the Summer. The Cleveland Orchestra will resume in the Fall, and plans are reported under way for Frank Black again to conduct. . . . The sponsor of the New York Philharmonic-Symphony broadcasts has also renewed its contract, effective May 21, for another 52 weeks.



Artur Rodzinski and Vladimir Horowitz Pause During a Rehearsal of Rachmaninoff's Third Concerto, Which Mr. Horowitz Played on April 23 on the Philharmonic-Symphony Broadcast. With Them is Mrs. Sergei Rachmaninoff, Widow of the Composer

Beg Pardon, WQXR!

Abram Chasins, music consultant of WQXR, respectfully calls our attention to the fact that WQXR is not so limited in scope as was our impression. Mr. Chasins offers as evidence mail received from servicemen thousands of miles away on the high seas. Weather permitting, especially during the evening, Mr. Chasins tells us, WQXR is regularly heard from Florida to Maine, as far west as Ohio, and on one occasion a listener in Racine, Wisconsin, heard a program and wrote in to comment on it. . . . Milton Katims, violist and conductor, is scheduled to be guest artist during the four May programs of WQXR's "America's Artists Series" on Saturdays at 5:30 p.m., beginning May 6. . . . A newly opened Cape Cod station, under the auspices of the Cape Cod Musical Arts Center in East Brewster, will highlight its Summer season with a program by orchestral musicians and singers who have been honorably discharged from the armed forces.

Of Things to Come

Bruno Walter returns to conduct the New York Philharmonic-Symphony on May 7 (CBS, 3 p.m.) in Mozart's Symphony No. 39, the Overture and two Ballet Suites from Schubert's "Rosamunde", the Overtures to the "Bat" and the "Gypsy Baron" and the "Emperor" Waltz, all by Johann Strauss. On the 14th, Mr. Walter will conduct Beethoven's "Pastorale" Symphony, the Preludes to Acts I and III of "Lohengrin", by Wagner, and the same composer's Prelude and Liebestod from "Tristan und Isolde". . . . Soloist with the NBC Symphony on May 14 (NBC, 5 p. m.) will be Vladimir Brenner, who will play Rachmaninoff's First Piano Concerto. The other numbers on the all-Russian program will be Glazunoff's "Carneval" Overture and Tchaikovsky's "Marche Slav". . . . On May 7 the NBC Symphony will salute WHAM, Rochester station, which joints the NBC chain on May 1. The Second Symphony of Howard Hanson, director of Rochester's Eastman School of Music, will be the featured work. . . . CBS's Invitation to Music (Wednesdays, 11:30 p.m.) will feature on May 10 an all-Korngold program, with the composer conducting. On the 17th, Joseph Schuster will be soloist in the first performance of Villa-Lobos's Cello Concerto, and on the 24th, Prokofieff's "Alexander Nevsky" will be heard with Jennie Tourel as soloist. . . . The final post-season broadcast by the Metropolitan Opera will be "Carmen" on May 6 (Blue Network, 2 p.m.)

Date Book

ELISABETH RETHBERG has gone back several hundred years to the days of another Elizabeth for the opening number of her Town Hall concert on April 30. She has chosen the Elizabethan love lyric "Sweet Nymph, come to thy lover," written in 1593 by Thomas Morley, to lead off a group of four old English songs. MARCEL HUBERT, cellist, gave a recital recently, for the WAVES at Hunter College, New York. This concert proved so popular that he was invited for a repeat performance. This duplicated his Newport, R. I., experience, when he played before 10,000 men at the Naval Training Station there and was invited to return in a short time. Touring the camps, Mr. Hubert is also to be soloist with the Fort Monmouth Symphonic Band in New Jersey.

A capacity audience of over 800 attended the "Pop" concert by the Waterloo Orchestra, recently, in Waterloo, Iowa. JEANNETTE SCHEERER conducted the orchestra works in ranging from Tchaikovsky to boogie-woogie with duo-pianists GENEVIEVE ANDERSON and MARGARET DRAVIS "in the groove."

The DON COSSACK CHORUS, under the direction of Serge Jaroff, has been engaged for an appearance at Radio City Music Hall, New York. The famous choir will be featured in a musical stage spectacle by LEONIDOFF to accompany the world-premiere of MGM's "The White Cliffs of Dover." In a novel departure from the chorus's usual concert routine, the Don Cossacks will become singing-actors in the spectacle, dramatizing new and old favorites from their repertory of 200 songs of the church, the battlefield and village life of ancient and present-day Russia.

RAYA GARBOUSOVA, cellist, was to give recitals at the Harvard Musical Association on April 21 and at the Isabella Stewart Gardner Museum on April 23 in Boston. HERTHA GLAZ, contralto, of the Metropolitan, was to appear as soloist with the Boston Symphony on April 30, in a performance of Bach's B minor Mass. At the Andrew Furuseth Club, on April 17, a program for merchant seamen was presented by JEAN DICKENSON and MARIO BERINI.

JULIUS KATCHEN, pianist, gave a recital on April 1, at the Stage Door Canteen in Philadelphia at the request of Mrs. Meyer Davis, one of the heads of the Canteen. She is the wife of MEYER DAVIS, band leader. Katchen also was soloist with the New Jersey Symphony, under FRIEDER WEISSMAN, at Orange High School, Orange, N. J. He played Tchaikovsky's B Flat Minor Concerto.

MARGARET SITTIG, violin, with FREDERICK V. SITTIG, piano, gave a recital on April 18, at the Morrison Field Air Base. They gave another recital for the patients in the hospital at Camp Murphy. On May 2 they plan to give a concert in the Presbyterian Church at Sebring, Florida.

ANDOR FOLDES, pianist, was presented in recital by McPherson College (Kansas), on April 19. He played works by Bach, Beethoven, Schumann, Brahms, Chopin, Debussy and Gershwin.

The member of the BRITT STRING AND PIANO TRIO have returned from a highly successful transcontinental concert tour. They already have reengagements in many of the places in which they played, including the Pacific coast. In Salt Lake City Mr. Britt was guest conductor of the Utah State Symphony and VIOLA WASTERLAIN and CONRAD HELD were the soloists in the Mozart Concertante for Violin, Viola and orchestra.

Singing Teachers Expand Association

New York Group Forms National Organization With Branches

Following two years of field work by a committee of members, Homer Mowe, chairman, the New York Singing Teachers Association has become the National Association of Teachers of Singing, with centers in various parts of the country. Sixty-eight members of the Association and the American Academy of Teachers of Singing have accepted membership. Twenty-five enrolled from Chicago and vicinity. When the committee held its first open meeting in Cincinnati recently, there were 101 members voting in person or by proxy. The number was later increased to 133.

These charter members are distributed throughout 22 States, as follows: California 4, Colorado 1, Connecticut 2, Florida 1, Georgia 1, Illinois 25, Indiana 1, Iowa 1, Kansas 1, Kentucky 1, Louisiana 3, Massachusetts 1, Missouri 6, Nebraska 1, New Jersey 2, New York 63, North Carolina 2, Ohio 10, Oklahoma 3, Pennsylvania 2, Tennessee 1, Wyoming 1.

The section divisions are: Northern (Minn., Iowa, N. Dak., S. Dak., Nebr.); Northwestern (Wash., Mont., Ore., Idaho, Wyo.); Central (Ill., Ind., Ohio, Mich., Mo., Wis.); Eastern (N. Y., N. J., Pa., Md., Del., and New England); Southeastern (Va., W. Va., D. C., N. C., S. C., Ga., Fla.); Southern (Ky., Tenn., Ala., Miss., La.); Southwestern (Utah, Colo., Kan., N. Mex., Tex., Okla., Ark.); California-Western (Calif., Nev., Ariz.)

The regional vice-presidents so far chosen are: Leon Carson (N. Y.), Eastern; Richard De Young (Chicago, Ill.), Central; Clifford Bair (Winston-Salem, N. C.), Southeastern; J. Oscar Miller (Chattanooga, Tenn.), Southern; and Albert Lukken Tulsa, Okla.), Southwestern. J. Forrest West, Grinnell College, Grinnell, Iowa, is regional president of the Northern District, and among the representatives-at-large who have agreed to serve are Peter Tkach of Minneapolis, Florence Lamont Hinman, Denver, John O. Samuel of Cleveland, Mrs. Lillian McCook of Louisiana State Normal College, Natichitoches, La., and Alfred Spouse, Rochester, N. Y.

The nominating committee includes Vera McIntyre, chairman; Solon Alberti, Harold Luckstone, Sarah Peck More, and Harvey Woodruff.

Official Board: President, Walter Golde; Vice-President, Bernard U. Taylor; Vice-President, Amy Ellerman; Vice-President, Edward Harris; Treasurer, Harold Luckstone; Recording Secretary, Edna Beatrice Bloom; Corresponding Secretary, Julie Belle Soudant; Registrar, Grete Kahlert.

Executive Board: Solon Alberti, Paul Althouse, Clyde Burrows, Leon Carson, J. Bertram Fox, Carl Gutekunst, Norman Jolliffe, Vera McIntyre, Sarah Peck More, Homer G. Mowe, Melanie Guttman-Rice, Cesare Sturani.

The committee has further recommended that, in recognition of her long and loving service to the association, Fannie Gilbert Brines be made a board member for life.

Omaha Holds Music Clubs Convention

Speakers and Soloists Heard — New Officers Elected

OMAHA.—The Nebraska Federation of Music Clubs held its annual convention April 18 and 19 at Joslyn Memorial. Mrs. Guy Patterson Gannett, president of the National Federated Music Clubs, was guest of honor, giving the opening address. Another outstanding feature of the convention was an address by Dr. Arthur E. Westbrook, director of Nebraska University School of Fine Arts, on "Music in Colleges and Universities in War Time." Winners in the annual Junior Competitive Festivals which had been held at Joslyn Memorial the previous week, were presented in concert by Omaha chairman Elfreda Baer and state chairman Evelyn Beard. Other artists heard were Esther Dogherty, mezzo soprano, and Gladys Young, pianist, in a Latin American group; and Katherine Dean, contralto, with Mrs. O. F. Hines, accompanist.

Reports of junior and senior clubs throughout the state were heard at various sessions, and Mrs. Gannett delivered an address to presidents of senior clubs and junior counselors. Mrs. G. Crawford Follmer was reelected Nebraska Federation president. Other officers elected were Evelyn Jenkins, First Vice President; Catherine Gleason, Second Vice President; Ruth Slama, Secretary, and Viola Forsell, Treasurer. The success of the convention was due in no small degree to the activities of Myrtle Cole, Convention Chairman, and Gladys Hamstreet May, Music Chairman.

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DICKINSON OUTLINES ORGANISTS' TRAINING

Students Should Learn How to Establish Mood of Service Through Music

By CLARENCE DICKINSON
As Told to Robert Sabin

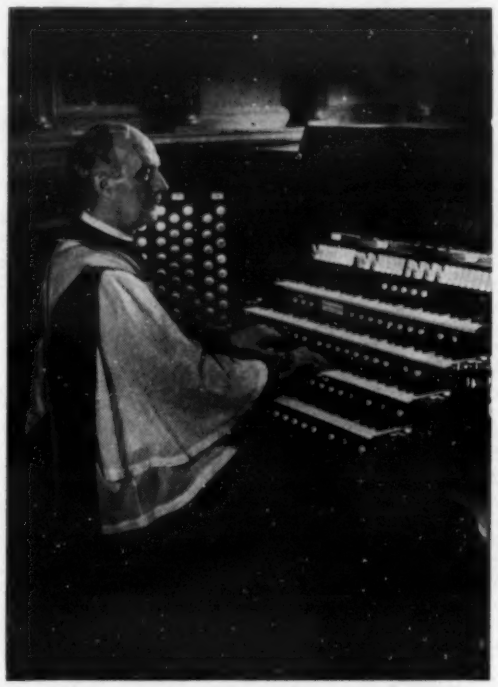
SO many sided are the musical responsibilities, and the opportunities, of the church organist today, that he can afford to waste no time during the years of his preparation. Standards of technique are very high, and have risen during the past twenty-five years, in part owing to the contributions of modern composers to the repertoire. As music has come to be recognized as a vital part of the religious service, the duties of the organist and choirmaster have grown proportionately greater. For the organist should be more than a virtuoso and competent conductor. He is the leader of musical life in the congregation, and often in the community where he works. In recent years fine organs have been built in churches throughout the country. Especially in smaller towns, church musicians have been able to influence musical taste and to increase public enthusiasm by giving concerts, improving musical services and taking part in other community activities.

To begin with, the student should master the piano. There are too many new problems in learning to play the organ, to devote time to keyboard facility, finger flexibility, freedom in reading and other preliminaries. Thorough training in counterpoint, keyboard harmony and improvisation should also be undertaken. At the Union Theological Seminary all organ students are required to study improvisation for at least two years. Later on, of course, the student will have to choose definitely between a career as an organist or as a pianist. Saint-Saëns, who was both a celebrated pianist and a very fine organist, was an exception to the rule. But the student can save a great deal of time by getting through his ground work at the piano.

Repertoire Has Expanded

Just as the technical range and color of the modern piano repertoire has expanded, so has that of the organ. Every device of technique is called upon and the modern organist must be at home in completely contrasting styles of music. It helps to study orchestration, not with the purpose of transferring orchestral ideas to the organ, but to develop a sense of color and tonal combination. Every organ has its own characteristics, and the student should learn how to get the most out of the instrument at his disposal. The teacher can show him the ideal coloring of a composition, and how to approximate it on an organ with less tonal resources. Since he may be called upon several times during his career to pick an instrument for a church, the organist should be familiar with the structure and mechanical qualities of the organ from the builder's point of view.

To the degree in which the organist has mastered the refinements of playing will the interest and taste of his listeners improve. The layman is conscious of piano touch, but he is less likely to realize that there are several different kinds of touch on the organ. They may be generally classed into four types, the legato, the semi-detached or non legato, the marcato and the staccato. And pedal touch is as important as the touch on the manuals. In just



Dr. Clarence Dickinson

such routine matters as hymn playing the organist can make a world of difference in musical effect by careful part playing, good registrating it so loudly that the voices cannot proaches the music. If he smears the hymn by playing all the repeated notes together and registering it so loudly that the voices cannot be heard, his congregation will sing half-heartedly if at all. If on the other hand he plays the hymn with artistic perception, he will at once encourage everyone to sing well.

The student can develop independence and a sense of registration by working at the trio sonatas of Bach and other composers. He should also acquire a sense of differentiation in period. If he is improvising before a performance of Buxtehude's "Twilight Music", he will not play as he would before a work by a 19th century or a modern composer. This is why it is important for him to have experience in playing the organ music of all periods during his early years. Publishers have reissued a great many collections of early music and the organist today has the whole range of music history at his disposal. There is no reason for complaint about the monotony of the organ repertoire. All of the great composers of earlier times enriched it, and in modern times from Franck, Reger and their successors there has been a steady stream of distinguished contributions. For a time the orchestra seemed to monopolize attention, but today the organ is coming into its own again, both with professional musicians and the public.

Building Services Important

One very important aspect of the student's training is his experience in building services. If a service is to have organic unity, the music must carry out the mood and the theme of the sermon. This need not be interpreted literally, but there must be planning in the selection and ordering of the music. Close cooperation between the pastor and the organist is essential. Though the services of the various churches differ widely in form, there are basic similarities, and experience in all of them is enormously helpful to a young church musician.

Preliminary Problems Can Be Solved Through Mastery of the Piano

By establishing a basic theme, the music can build to a stimulating climax and often intensify the experience for the whole congregation. One service, for example, exalts the righteous man as an example, while another is conceived in terms of humility and self abasement, and these themes can be carried out in music very easily by a perceptive organist and choir director.

At the seminary, all of the students are required to prepare typical services for all of the churches. They learn how to order the Episcopal service, the Jewish, the Roman Catholic, Eastern Orthodox, the Lutheran, the Calvinist and many others. Though some of them may wonder at the time whether they will be called upon to know all of this later on, experience has shown repeatedly that none of this training is wasted.

Voice Training Needed

Students also have at least two years of voice training, for an organist must be an expert accompanist and vocal director. They also are given experience in putting on oratorios, taking part in the performances themselves, singing, playing or conducting. Organists should attend rehearsals and performances as much as possible. In this way they can build a potential repertoire for future use. Another point which needs special attention is the treatment of piano accompaniments on the organ. Most oratorios are published in piano arrangements which do not sound well on the organ unless they are skillfully adapted. Arpeggios, for instance, have to be treated differently on the two instruments, and passages of repeated notes which are effective on the piano are impracticable, as written, on the organ. In "The Technique and the Art of Organ Playing" this problem is taken up in detail.

The first essentials in organ playing are rhythm and the legato touch. From the very beginning the student must develop good habits in both of these matters. He must establish a basic pulse in everything which he practices or performs, for without it everything is lost. And he must follow the principles of Italian bel canto in his phrasing and touch. The release of the keys is especially important on the organ, much more so than on the piano. Long and careful practice will develop the sensitivity of response needed to produce a smooth legato, in which the tones are bound together but do not overlap or blur. In such basic things as touch, the position at the keyboard, attack and rhythm, the first, habit-forming years of training are vital. Too much attention and emphasis cannot be given to them. For the artistic standards of the organist influence not only the quality of the musical service but also the whole spirit of the church.

Gould Symphony to Have June Premiere

The "Symphony of Marching Tunes" which Morton Gould is composing as a tribute to the youth of the world for the 100th anniversary of the Young Men's Christian Association has been completely sketched out and the premiere is planned for June. One of the movements of the work will be entitled "Memorial", and it has a lyrical as well as an heroic scope.

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Juilliard Names Summer Faculty

Well-Known Musicians to Teach During July and August

Guy Maier will give a special course in piano pedagogy at the Juilliard Summer School in New York. A series of lecture-recitals will be given by Rosalyn Tureck on the teaching and performing of Bach and one by Marion Bauer on contemporary piano music.

Katharine Bacon will give six recital programs of piano sonatas. Coenraad V. Bos will present the songs of Hugo Wolf and Richard Strauss on six afternoons, and Sigismund Stojowski will lecture on the art and style of the Greater Chopin.

Virginia Morley and Livingston Gearhart, duo-pianists, have also been engaged.

Queena Mario is the most recent addition to the faculty, which includes James Friskin, Sascha Gorodnitzki, Muriel Kerr, Gordon Stanley, Alton Jones, Arthur Newstead in the piano department; Fraser Gange, Bernard Taylor, Belle Julie Soudant, Lucia Dunham, voice; Louis J. Bostelmann, Edouard Dethier, violin; Lief Rosanoff, cello; Hugh Porter, organ, and Peter J. Wilhousky, conducting. Howard Brockway and Vittorio Giannini will give courses in composition and orchestration. The Summer school, in session from July 3 to Aug. 11, will be under the direction of George A. Wedge, with Lawrence Perry as assistant director.

Ruth Schaffner Presents Pupils

Ruth Shaffner recently presented Betty Jane Knight, soprano, in recital at the Haubiel Studios in a program which included works by Bach, Falconieri, Handel and Mozart, and a group of Lieder by Brahms, and Wolf, as well as "Vissi d'Arte" from "Tosca" and a closing group by Charles, Engel, Rimsky-Korsakoff, Gretchaninoff and Spross. Miss Knight repeated the program at Drew Seminary, Carmel, New York, the following week. She will make her operatic debut as Nedda with the New York Opera Guild on tour in New England. Miss Shaffner recently presented pupils of Carmel, and Brewster, N. Y., in a recital. Those taking part were Joan Mey, Myrna Swanson, Olive Hopkins, Gertrude Vink, Dorothy Huson, Louise Vanderburgh, Josephine and Barbara Knapp and Donald Townsend.

Pupils of Betty Paret To Give Harp Recital

Pupils of Betty Paret, harpist and teacher, are scheduled to give a recital in the Carnegie Chamber Music Hall on the afternoon of April 29. There will be both solo and ensemble numbers on the program. Those to take part include Robert and Henry Fanelli, Eunice Allen, Sandra Baker, Bernard Halloran, Abbie Ehrlich, Marjorie Groel, Peri Mottahedeh, Michela Piacenza, Grace Field, Ruth Shapiro, Estelle Berk, Margaret Fassitt, Marjorie Leigh, Nina Dunkel and Patricia Yates.

Leschetizky Association To Hold Meeting

A general meeting of the Leschetizky Association will be held on the evening of May 9, in Steinway Hall. During the past Winter, the activities of the association, which includes pupils of Leschetizky and their pupils, included a dinner in honor of the late Ignace Jan Paderewski, and three afternoon receptions. At the first of these, Isidor Philipp was guest of honor and Mieczyslav Horzowski, performer. Carol Silver, pupil of Howard Wells played at the second, and at the second, and at the third, Mr. Ostrovsky talked on Hand Development. Thirty new members were accepted this season. The President of the Association is Mme. Avis Bliven Charbonnell; first vice-president and secretary, Mrs. Walter Golde, and second vice-president, Martinus Sieveking. Mrs. Golde is editor of the Association's bulletin.

Pupils of Westchester Conservatory Heard in Recital

WHITE PLAINS, N. Y. — Pupils of the Westchester Conservatory of Music, Mikhail Sheyne, director, were heard in a recital on April 16. Those taking part included Sarah Barber, Lynn Stearns, David Campbell, Chris Luhnow, Morton Kardos, Donald Enoch, Mary Louise Fletcher, Sonia and Swanhild Fredriksen, Greta Hundler, Lola Corini, Vera Hall and John Strong, pianists; Jimmy Pilloid and Peter Stern, violinists; Mrs. William Jacobs and Joan Hamilton, vocalists; Carol Rodvogin, clarinet; Ted Sheftel, French horn, and Harry Rudolph, trumpet. Accompaniments were played by Margot Rebeil, head of the voice department; Diane Pardoe, Murray Butler and Alice Eaton.

Pupils of Helen Chase Win Important Engagements

Lillian Stephens, soprano, pupil of Helen Chase, was soloist recently with the Apollo Club in Middletown, N. Y. Miss Stephens gave a recital in the Town Hall on March 29, and has also been heard in Texas. Jeanne Lee, mezzo-soprano, gave recitals at the Barbizon and in the Town Hall. Susan Miller, soprano, won an appearance in a contest before the Common Council for American Unity in New York. Katherine Corwin, soprano, has been engaged as soloist in the choir of the Advent Lutheran Church, New York, and James Landi, tenor, and Raymond Ross, baritone, for that of St. Luke's Episcopal Church, New York. Maria Morena, soprano, will sing with the New Opera Company. Ruella Curtis, soprano, appeared in Hartford, Conn.

Edwin Hughes and Pupils Fulfill Numerous Engagements

Edwin Hughes addressed the MTNA convention at its opening session in Cincinnati on March 23, and also presided at the piano forum. Just previously to this he held teaching sessions at the Washington College of Music and at Sullins College, and later lectured at New York University. During the present month he will hold classes in Greensboro, S. C., and Charlotte, N. C. He will be judge at the South Carolina State Piano Contest at Winthrop College on April 29. Among pupils of Mr. Hughes recently heard in recital were Lois Elaine Kaplan, Vivian Major, Muriel Lent, Eugenia Snow, Jeanne Rabin and Caroline Taylor.

Sascha André Pupil Wins Anderson Award

Katherine Graves, soprano, pupil of Mme. Sascha André, who won one of the Marian Anderson awards for 1944, was recently heard in a song program of works by Schubert, Brahms and others in her teacher's studio in New York.

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Cornell Charts Music in Services

Paul J. Weaver in College Survey Finds Time Chief Factor Limiting Participation

ITHACA, N. Y.—That music is an effective morale-builder for many service men and women in training on college campuses throughout the country is brought out in a study by Paul J. Weaver, chairman of the department of music at Cornell University. Mr. Weaver found that in spite of heavy schedules, trainees find time to make music and to listen to it; time is the limiting factor for many hundreds of others who would like to participate.

He sent letters to 242 colleges in the attempt to learn of relationships between college music departments and military training programs, and had replies from institutions in which 172 Army, Navy, Air Corps, WAC, and WAVE units were located.

Almost one-half of the units reported some trainees singing in college choral ensembles, and a fourth had some sort of choral ensemble of their own. In a third of the units, trainees played in mixed civilian-military bands trained by the music departments, and a somewhat larger percentage had bands made up exclusively of service men and women.

The study, which showed a surprising availability of music for the campus military, was made for the Music Teachers National Association.

Mollie Margolies Chosen Artist-Sponsor by Federation

Mollie Margolies was recently chosen Artist Sponsor for the Piano Student-Artist Division Contest of the National Federation of Music Clubs. Two of her students have recently achieved considerable success—Lillian Najarian, for her performance of Liszt's "Hungarian Fantasy" at the Chicago Symphony's Concert for Young People under Désiré Defauw on April 4 and 19; and Lois Albert, who on April 4 played Mendelssohn's G Minor Concerto with the Cedar Rapids, Ia. Symphony. Alice Martz, winner of the Adult Education Contest in 1942, gave a successful Kimball Hall recital in April.

Brosa Receives Smith College Post

The Boosey & Hawkes Artists Bureau, Inc., recently made known that Antonio Brosa, Spanish violinist, has accepted an appointment as visiting professor at Smith College, Northampton, Mass., and is severing his connection with the Pro Arte String Quartet, with which he has been playing during the last three years. In addition to his activities as violin professor, Mr. Brosa plans solo appearances both in the East and Middle West.

Scott to Direct Radio Department At Cape Cod Musical Center

Tom Scott will direct the Radio Department at the Summer music camp of the Cape Cod Musical Arts Center, East Brewster, Mass. Charles Ashley has been appointed general stage director of the Center, which opens its season on June 29.

Adelaide Gescheidt Presents Pupils

Adelaide Gescheidt, teacher of singing, presented a group of her pupils in her studio on the afternoon of April 15. Those heard included Helen Albok, soprano, Byrtie Ladd, mezzo-contralto, Hayes Gordon, bass-baritone, Jori Livingston, soprano and John Pettersson, tenor. The second part of the program was devoted to operatic arias, including excerpts from "Rigoletto". Miss Gescheidt prefaced each operatic number with a short address. Evelyn Austin and Theodore Walstrum were the accompanists.

V.

Greta M. Schoenwald Presents Pupils

Vocal pupils of Greta M. Schoenwald, were presented in recital in the Carnegie Chamber Music Hall on the evening of April 23. Those taking part included Doris Williamson, Penelope Vassilaros, Doris Maag, Mary Kalmer, Vasilo Adams, Josephine Fatseas, Mary Forsyth, Doris Williamson, Blanche Sambol, Sara Greene, Constance Makris, and Jane Hurst. Mme. Schoenwald played the accompaniments.

Arved Kurtz Joins New York College of Music

Arved Kurtz has joined the New York College of Music as assistant director and a member of the board of trustees. He is a native of Leningrad where he studied first, later continuing his education in Berlin and Paris. He played in leading orchestras abroad and toured in concert, coming to the United States in 1934. A reception in honor of Mr. Kurtz was given at the college on April 15, by the board of trustees and Carl Hein, director.

Rogers Pupils Win Naumburg Fellowships

Two pupils of Francis Rogers, teacher of singing, were among the three winners of Naumburg Fellowships entitling them to debut recitals in the Town Hall during the coming year. The young singers were Jean Carlton, soprano, of Des Moines, Iowa, and Carol Brice, contralto, of Sedalia, N. C.

Pupils of Vera Curtis Make Important Appearances

Pupils of Vera Curtis, teacher of singing and former member of the Metropolitan Opera, are making important appearances. Maria San Filippo is on tour with the Metropolitan Opera Association. Blanche Archambault has been engaged for roles at the New York City Civic Center, and Suzanne Lloyd is with the "Oklahoma" company.

Casadesus to Hold Summer Master Classes

Robert and Gaby Casadesus, pianists, will hold master classes for advanced students for the third year at Great Barrington, Mass. The instruction will begin on July 16 and extend to Aug. 28, and will include both private and class lessons. They will be assisted by Marthe Pillois who will hold classes in French conversation.

Mills Music, Inc., to Publish Beecham's Works

Sir Thomas Beecham signed a contract with Mill Music, Inc., on April 8, giving them exclusive rights to publish his original compositions and symphonic transcriptions. Among the first works released will be the Concerto for piano and orchestra based on themes of Handel which Lady Beecham played recently in New York with Sir Thomas conducting. The ballet suite "The Great Elopement," also based on Handel, will soon appear.

Boice Pupil Gives Recital

Emily Stephenson, soprano, pupil of Susan Boice, gave a recital in the Carnegie Chamber Music Hall on the evening of April 12, accompanied by Samuel Eves.

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Music Institute At Black Mountain

BLACK MOUNTAIN, N. C.—The Black Mountain College has announced a Music Institute for the coming Summer beginning July 3 and closing Sept. 16. The central theme of the institute this year will be "Interpretation" in all its aspects and ramifications. The founder and director is Dr. Heinrich Jalowetz, professor of music at the Black Mountain College since 1939. The Guest Faculty of the impending Summer Institute comprises Marcel Dick, for viola and chamber music; Joanna Graudan, piano and chamber music; Nikolai Graudan, cello and chamber music; Rudolf Kolisch, violin and chamber music; Ernst Krenek, composition; Lotte Leonard, voice; Edward Steuermann, piano; Yella Pessl, harpsichord; George Beiswanger, dance, and Roger Sessions, composition.

The regular musical faculty of Black Mountain College includes besides Dr. Jalowetz, Elsa Kahl, Frederic Cohen, Edward E. Lowinsky and Gertrude E. Straus. Speakers and lecturers participating in panel discussions on contemporary questions are Ernst Bacon, Mark Brunswick, Agnes de Mille, Herbert Graf, Virgil Thomson and Doris Humphrey. Dr. Jalowetz is to give an address on Schönberg on Sept. 13, 1944, the composer's 70th birthday. There will also be discussions on the subject of "The Composer and the American Music Market" as well as on "The Dance and the American Theatre".

New Music Books Published By Northwestern University

EVANSTON, Ill.—A new series of musical instruction books is being brought out under the supervision of John W. Beattie, dean of the school of music at Northwestern University. The songs in the books have all been passed upon by children of the 7 to 9 age in the schools of Evanston, Wichita, Kan., and Rochester, N. Y. The series, called "The American Singer" adopts a new method of teaching. Assisting Mr. Beattie are Josephine Wolverton, Northwestern School of Music; Howard Hinga, Eastman School of Music, and Grace V. Wilson, music supervisor, Wichita, Kan.

Juilliard Pupils Give Concerto Concert

Pupils of the Juilliard School of Music appeared in a concerto concert on the evening of March 4, with the school orchestra conducted by Willem Willeke. Barbara Steinbach, pianist, began the program in Beethoven's C Minor Concerto, and this was followed by Bach's Concerto No. 11, in E, for Violin, with Virginia Voigtlander as soloist. After the intermission, Glory Zahradnik, pianist, was soloist in Shostakovich's Concerto for Piano, Trumpet and Strings.

Frances Williams Choral Works Given

Frances Williams's choral composition, "Lord, Shepherd of All" (based on Handel's Largo), was performed recently by the Mamaroneck High School Choir, under F. Colwell Conklin. Her song "I Shall Not Live In Vain" was sung at a Washington's Birthday concert at the Welsh Congregational Church by Rhoda Johnson, soprano, with the composer at the piano.

Greensboro College Gives New Cantata

GREENSBORO, N. C.—Before an appreciative audience of approximately 2,500 collegians and townspeople, the Woman's College Choir, George M. Thompson, conductor, gave the premiere of Hermene Warlick Eichhorn's Easter cantata for women's voices, "Mary Magdalene," on March 26. Mrs. Eichhorn is a graduate of the Woman's College, and the cantata is her 16th published work.

Musical Academy Offers Chamber Music

PHILADELPHIA.—Jani Szanto, president-director of the Philadelphia Musical Academy which will celebrate its 75th anniversary next season, is directing many of the institution's current faculty recitals devoted to Beethoven's chamber-music. In collaboration with Joseph Schwarz, director of master classes in piano, Dr. Szanto recently offered all of Beethoven's Sonatas for violin and piano. At present, Mr. Szanto, Mr. Schwarz and Thomas Elmer, cellist, are giving Beethoven's Trios. Dr. Szanto reports that 1943-44 finds the Academy with the largest student-body in many years. The number of pupils for nearly all studies has increased, with notable gains in piano and voice courses.



Jani Szanto

Negro Opera Troupe Gives "Traviata"

Appearing before an audience of nearly 15,000 in Madison Square Garden, the National Negro Opera, under the direction of Mary Cardwell Dawson, gave its first local performance of Verdi's "La Traviata" on March 29. The opera was sung in English; the translation being made by Frederick Vajda, the conductor of the troupe.

Both musically and dramatically, the predominantly youthful cast was completely satisfying despite the obvious difficulties apparent in presenting opera in this immense, sprawling auditorium. Lillian Evanti's Violetta, and William Franklin's portrayal of Germont were the highlights of the evening which offered so many worthy contributions.

If subsequent presentations of this company equal this fine precedent, a definite future for all-Negro opera is evident. K.

Racine School of Music Has Liturgical Course

RACINE, WIS.—St. Albertus School of Music now has a course for the study of liturgical music. It consists of 110 texts written by experts in the liturgy and sacred music, among whom are Dr. Mills Silby of New York and Joseph Bonnet.

Roubakine Opens Lecture Recital Series

Boris Roubakine, pianist, gave the first of a series of three lecture recitals at the Young Dancers Studio on the evening of March 16 before an appreciative audience. His subject was "The Human Symbolism in the Music of César Franck." The second recital and lecture in the series was given on the evening of March 23. B.

Coolidge Quartet Offers Two Works

Beethoven's Quartet, Op. 131, and Franck's Piano Quintet, with Frank Sheridan as assisting artist, made up the program of the concert given by the Coolidge Quartet in its current series at the Mannes Music School, on the evening of April 4. An appreciative audience greeted the quartet and Mr. Sheridan. B.

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Varied Soloists Appear in Cleveland

CLEVELAND. — A capacity audience attended the recital by Rudolph Ganz, pianist, under the auspices of the Quinn School of Music in the ballroom of Hotel Cleveland on April 16. Works by Chopin, Beethoven, MacDowell and Debussy were received with great enthusiasm.

The Philharmonic Symphony gave its second concert of the season recently, in the auditorium of Cleveland College. Conductor F. Karl Grossman led the young artist students in an interesting program. Joseph Zwilich, violinist, one of the younger members of the Cleveland Orchestra and a former member of this group, was soloist in a Bruch Concerto.

The vocal ensemble of the Cleveland Institute of Music, led by Maurice Goldman, gave a concert in Willard Clapp Hall on March 16, offering of Pergolesi's "Stabat Mater"; a portion of Honegger's "King David"; and two choruses from Bizet's "Carmen." W. H.

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Hanson's Second Symphony Played in Portugal

THE Portuguese Symphony, under Dr. Pedro de Freitas Branco, gave the first public performance of Howard Hanson's Second Symphony at the Sao Carlos Opera House in Lisbon, on March 11. Many American works are played there and are enthusiastically received.

Chamber Orchestra Plans Season

The New York Chamber Orchestra, consisting of 38 members of the Philharmonic-Symphony, conducted by F. Charles Adler, will give three concerts in Town Hall next season. The dates are Oct. 25, Jan. 24 and March 21. Several novelties are listed in the advance programs of the New York Chamber Orchestra. They include a performance of the "Jena" Symphony, attributed to Beethoven; the American premiere of the Tartini concerto for cello and orchestra, with Joseph Schuster as soloist; premieres of a Fantasia for viola and orchestra by John Klenner; Max Brand's "The Wonderful One-Horse Shay"; a violin concerto by Vittorio Giannini; two excerpts from Shostakovich's "Hamlet" and a "Rococo Suite" by Felix Guenther.

Effects of Music On Wounded Studied

The Institute of Musico-Therapy, Inc., was to inaugurate its experiments in Music in Medicine at the Walter Reed Hospital in Washington, D. C., April 24.

The Institute, a war emergency committee of musicians and psychologists, is cooperating with the Surgeon General's office to study the effects of music upon war wounded. The men and women of the Institute believe that music, properly controlled, can become a powerful therapeutic medium for the wounded and sick.

Josef Wagner Returns From Concert Tour

Josef Wagner, pianist, has just returned from a concert tour of the Middle West. He was heard in recital at Bluffton College, Ohio; James Millkin University, Decatur, Ill., in Macomb and Charleston, Ill., and at State Teachers College and Culver-Stockton College, Canton, Mo. He is booked for forthcoming appearances in recital and lecture-recitals, in New Jersey, on Long Island, in Connecticut, Ohio and Missouri.

Carmen Reuben and Musette Trio Appear

Following her recital in Times Hall, March 16, Carmen Reuben, mezzo-soprano, was heard at the Brooklyn Museum, April 2. Leila Edwards was Miss Reuben's accompanist. The Trio Musette (Gloria Lane, violin; June Kidd, cello; and Ruth Wunderlich Landes, piano) opened the Museum program with a group of numbers by Purcell, Brahms and others. A large audience applauded enthusiastically.

J. Thurston Noé Gives Recital Series

J. Thurston Noé, organist of the Calvary Baptist Church, New York, is giving a series of organ recitals on Sunday afternoons, of which the second, devoted to music by Alexandre Guilmant will be heard on May 7. On May 14, Mr. Noé will offer music by Jonger, Mendelssohn and Delius.



Daucker-Hilbert

At a Reception the New York College of Music Honors the New Assistant Director, Arved Kurtz, With a Musical Program and Other Festivities

The New York College of Music, of which Carl Hein is director, gave a reception for Arved Kurtz, new assistant director, on April 15. Speeches were made by Dr. Warner Hawkins, Mr. Hein and Mr. Kurtz. Artists participating in the musical program included Ruth Kisch-Arndt, Anne Roselle, Nicholas Kopeikine and Dr. Otto Herz. In the picture above are shown (Seated, first row) Mr. and Mrs. Efrem Kurtz, Mr. and Mrs. Arved Kurtz, Mr. Hein, Dr. Hawkins, Judith Grossman; (Others Seated) Mr. and Mrs. William Rosenwald, Mme. Roselle, Mr. Rosner, Dr. and Mrs. Pollak, Dr. Jacob Weinberg, Mme. Kisch-Arndt, Mrs. Charlotte Levy, Mr. and Mrs. Carl Spitz, Mr. and Mrs. Joseph Meresco, Dr. and Mrs. Vladimir Gurewich, Consuelo Clark, Mr. and Mrs. Richard Mohaupt, Mr. and Mrs. Burger, Dr. and Mrs. Frank Halphen, Mr. and Mrs. Constantine Joffee, Mr. and Mrs. Gregory Glückman, Mr. and Mrs. Michael Balnemones, Carl Werschinger, Dr. and Mrs. Bruno Eisner, Irene Paulsen, Vera Nette, Elsa Nicolini, Helen von Metnitz, Alice Wirth, John Noge, Dr. Fritz Stiedry; (Standing) Leontine Bodenlosz, Harriet Vogt, Minna Siegel, Aphrodite Bobotis, Neura Grunes, Karl Adler, Dr. Weschler, Angela Weschler, Hans Letz, Dr. and Mrs. Otto Herz, Mrs. Suzanne Dyner, Nicholas Kopeikine, Gerda Herz, Anna Sucher, Lila LeeRoy, Elizabeth Mitchell, Mr. Walter Milnor, Maria Weschler, Yrsa Dammann, Uarda Hein, Yrsa Hein, Siegfried Landau, Cpl. Irving Weschler and PFC Sol W. Snow.

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NEW MUSIC: New Chorus and Cadenzas Appear

ANOTHER FOLKSONG "FIND" IS PUBLISHED BY GALAXY

ANOTHER American folksong of individual beauty and charm has been unearthed and arranged for choral purposes by Laurence Powell and published by the Galaxy Music Corporation. It was taken down by dictation by the arranger from the singing of a Mrs. Emma Dusenbury near Mena, Arkansas, and the title is "I Love You Yet". The melody has a sadly nostalgic tinge and the appeal it exerts is potently driven home by the expressive harmonic treatment provided by Mr. Powell, whose expert hand has likewise fashioned the choral version for a three-part womens' chorus with unerring skill and taste. The performance-time is three and a half minutes.

Galaxy has also brought out two other choral works of artistic distinction. One is a free arrangement by George Mead of "When Johnny Comes Marching Home" for three different groups, mixed voices in three parts (soprano, alto and bass), three-part men's chorus and three-part women's chorus. Mr. Mead's ingenious admixture of new musical values invests the exuberant marching tune with a new and impressive significance and effectiveness. Then Margrethe Hokanson has made a choral version of the Italian-Swiss folksong "Dormi, Dormi, Bel Bambin" for four-part mixed chorus, with soprano solo, that is admirably devised. The solo voice sings the words while the choral part is confined almost exclusively to humming. Both the Italian text and an English version by Yvonne Ravell are given.

ESTELLE LIEBLING ASSEMBLES CADENZAS FOR COLORATURAS

THE fruits of long-extended investigation and labor on the part of the compiler, arranger and editor in collecting the changes and the cadenzas that have become traditional in the repertoire of coloratura sopranos are now assembled in The Estelle Liebling Coloratura Digest, recently published by G. Schirmer. This is a book of unique character, to be prized as a first and continuing aid to all young sopranos of the coloratura persuasion and as a ready-to-hand authority to lighten the burden of singing teachers.

In this book Miss Liebling has endeavored to include the most beautiful and singable cadenzas of both the past and the present, since with the emergence of each new great coloratura singer new cadenzas are introduced that the younger sopranos like to attempt, and to these she has added a number of her own. Among the great singers whose cadenzas are here included are Patti, Sembrich, Melba, Tetrazzini, Galli-Curci, Frieda Hempel and Lily Pons, while many that have come down through generations from artists of the distant past have had to be given without specific indication of source. It is interesting to compare the four completely dissimilar cadenzas for the "Shadow Song" from "Dinorah", for instance, used by Barrientos, Hempel, Tetrazzini and Galli-Curci.



Laurence Powell Estelle Liebling

Cadenzas are given for some forty-six operatic arias and seven concert arias, and cadenzas or just elaborations for four songs in the "variations" category, six waltzes, two operatic duets, and nineteen other songs. Then traditional cuts made in ten operas are given in a special chapter.

Two of the most valuable chapters are the first and the last of all. The first is devoted to preparatory exercises in the art of florid singing, including scale passages, arpeggios, trills, staccato, mordents and gruppetti, and so on, with examples taken from operas. The final one is given over to hints and illustrations as to how to plan good recital programs. The author rightly points out that on a recital program each song should lead into the next, in text, mood, key, school, style and composer, and that a special difficulty confronts the coloraturas inasmuch as, because of the necessity of displaying their flexibility and range, one or more operatic arias must be included, and these tend to destroy the form of a program unless canny judgment is employed in arranging the numbers.

It will readily be seen that in compiling this "Coloratura Digest" Miss Liebling has rendered an invaluable service to both teachers and young singers.

SONGS BY HELEN THOMAS WITH A WAR BACKGROUND

TWO songs that without belonging to the category of patriotic songs have texts inspired by the war background have come from the Boston Music Company. Entitled "In London Town at Night" and "Shelter Lullaby", they are the work, as regards both music and words, of Helen Thomas, who reveals in them a pronounced flair for writing simple straightforward melodies of a tenderly sentimental character.

"In London Town at Night" has already been used for concert and recording purposes by prominent singers and both it and the "Shelter Lullaby", which has reference to children sleeping in shelters during air raids, possess a timely appeal that should ensure popularity for them. That appeal is enhanced in the first instance by the vital rhythmic swing of the melody and in the case of the charming little lullaby by the inherent pathos of the text. In the "London town" song the range is confined to an octave, while that of the lullaby goes beyond the octave to a tenth in only one measure.

A third song by Miss Thomas, published by the same Boston firm, "Tippie and the Circus", demonstrates the composer's ability to write a song for children to sing themselves just as felicitously as a song to be sung for them or about them. This is an unusually effective children's song.

FAMOUS MELODIES ASSEMBLED IN NEW VIOLIN COLLECTION

IN choosing his material for the first volume of his "Let Us Have Music", for the violin, George Perlman, the compiler, arranger and editor, has appealed to essential catholic tastes. Thirty-three "famous melodies" have been selected for this collection that Carl Fischer has recently brought out, and a more widely ranging list could scarcely have been assembled.

There is such folksong material as the Londonderry Air, the Song of the Volga Boatmen and the Mexican "La Cucaracha"; there is the spiritual "Swing Low, Sweet Chariot"; there are the Foster songs, "Jeannie with the Light Brown Hair" and "Old Black Joe", and such other American songs as "Carry Me Back to Ol' Virginny", "Home on the Range" and "Turkey in the Straw"; and there are the ancient Hebrew melody, "Kol Nidre", and the Hawaiian "Aloha Oe."

Then there are excerpts from Schubert's Unfinished Symphony, Tchaikovsky's "Romeo and Juliet" and Humperdinck's "Hänsel and Gretel", Pergolesi's "Nina", Rossini's "William Tell" fanfare, Liszt's third "Liebestraum", Strauss and Brahms waltzes, Schubert and Mendelssohn songs and Ponce's "Estrellita".

REVISED SCORE PUBLISHED OF EARLY SCHOENBERG WORK

ARNOLD Schoenberg's "Verklärte Nacht" ("Transfigured Night") has just been issued by the Associated Music Publishers in the score of the arrangement for string orchestra made by the composer and revised by him last year. It will be recalled that this early work of the Austrian revolutionary, which dates from 1899, was originally written as a string sextet, but it is now most familiar through the expanded version for string orchestra.

Scored for first and second violins, violas and cellos, and undivided double-basses, it has places where the first violins are "divisi" and others where the second violins take their turn in being subdivided. The publishers have given it a format with a cover of light blue and silver that is worthy of the distinguished character of the music represented.

A "UKRAINA" TONE POEM AND SONGS BY OUGLITZKY

A STRONGLY national cast is a salient feature of "Ukraina", a tone poem for orchestra by the Ukrainian-American composer Paul Pecheniha Ouglitzky, which, along with two songs by the same composer, have recently been published by the M. Baron Co. The songs are, "Solitude" and "Song to a Fiddler", with texts adapted from Ukranian poems by Taras Shevchenko, the national poet of the Ukraine.

The elaborately planned tone poem "Ukraina" is based on Shevchenko's epic poem "Haidamaki", which treats of the great revolt of the oppressed Ukrainians on the West bank of the Dnieper in 1768. According to the official "program notes" given in the foreword, the motif of the introduction is the Kozak marching song, "Hey Huk Mati Huk". The dramatic basis of the work is thus indicated:

"Deep in the forest the Haidamaki have gathered to plan the uprising against their oppressors. Halayda muses on his sorry lot, 'No sister, no brother, no kindred has he'. This is followed by an idyllic theme signifying the nocturnal rendezvous of Halayda and Oksana. After their love duet a theme based on the introduction vividly illustrates the mingled emotions and the wild courage that flamed in the hearts of the Haidamaki in their revolt for freedom. The music at length becomes the blare and fanfare of final victory. In the epilogue the work takes on a prophetic character, proclaiming that the time is near when freedom, truth and justice will triumph in the steppes of Ukraine".

The thematic material thus described readily engages the attention. It is presented in a formally compact and symmetrical manner and the scoring has been done skillfully. A whistle is to be found in company with the bells. In the latter part a polacca is introduced with good effect and the succeeding Andante section brings the work to a close in a mood of lofty aspiration. The performance time is given as about twenty-seven minutes.

Mr. Ouglitzky's songs likewise inevitably reflect the natural musical idioms of the Ukraine, and each has an individual appeal. They are fluently written and effective, albeit the English words given for "Solitude" are awkwardly adjusted to the music in places. It is a song of poignant mood, whereas the "Song to a Fiddler" is a song of gay and exuberant lilt, ending on a high A that is sustained through ten measures while the piano postlude is played. Both songs are written for high voice. L.

BRIEFER MENTION

"Solomon and Balkis" ("The Butterfly That Stamped"), book and music by Randall Thompson, the libretto adapted from Kipling's "Just So Stories", commissioned by the League of Composers and CBS, now published for general accessibility as given first over WABC and then at Harvard University and the Juilliard School. Charming and humorous music and well-written score. One act, and five characters and a number of queens representing the other 999 wives of Solomon besides Balkis. Approximate performing time: forty-three minutes (E. C. Schirmer).

"The Old Maid and the Thief", a grotesque opera in fourteen scenes, by Gian-Carlo Menotti, with three women characters and one man, a baritone, the action taking place in a small town somewhere in the United States. Originally conceived as a radio opera and broadcast by NBC, later given a stage performance by the Philadelphia Opera Company. Amusing comedy of prosaic framework, with music of appropriately light and whimsical character. Short announcements to precede each scene are given for radio performances only (Ricordi).

"Erminie", Jakobowski's familiar light opera, issued in a new sparkling version in two acts for High School and Community performance. The music has been adapted by J. Spencer Cornwall and the book and lyrics have been revised by W. O. Robinson. This edition bespeaks a new popularity for an old favorite (C. Fischer).

Six Song Favorites

Miranda.....high, low.....**Richard Hageman**
The Cloths of Heaven.....high, low.....**Thomas F. Dunhill**
Lullaby.....high, med., low.....**Cyril Scott**
The Little French Clock.....high, low.....**Richard Kountz**
Eventide.....high, low.....**Genevieve Davis**
Think On Me.....high, med., low.....**Scott-Perrenot**

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Smetana's Chamber Music

(*Continued from page* 6)

sion and daring harmonies were far too new for Smetana's contemporaries, they were considered the products of a stricken mind. Smetana himself, after some doubts about its form and its "restless quality", later, in a calmer state of mind, spoke of his second quartet as "good and full of melodious moments, emotion and a new spirit".

Some attempts were made to explain the program of the second quartet. It is our conviction that it is not important to seek an explicit interpretation of all the details of the music. It seems quite sufficient to elaborate the idea which Smetana himself expressed simply but intuitively. The emotional and artistic essence of the music responds to his mood in that last tragic period. A sense of misfortune and depression certainly predominates. But sounds of solace and of hope, of nostalgic joy and happiness, recollections of glory, love and youth are clearly heard.

In brief, it is another "From My Life"—different, of course, in form, unconventional, even abrupt, but for all that parallel to the first quartet. There are even purely musical analogies. The secondary themes in both opening movements are closely related. The subsidiary theme in the second movement in the first quartet is related to the first theme of the same movement in the second quartet. The characteristic features of the first and last movements are very similar in both quartets, though, of course, diverse in their development and conception.

Although differing in style and expression, both quartets emanate from similar emotions. The first one is Apollonian and classic in character, the second stormy and tragic. Each, however, is the creation of the same lofty genius. His mind already unbalanced, Smetana with admirable concentration, reflected the pictures of his life, describing his thoughts and recollections in piercing but intelligible accents. It is a moving and intimate picture by a spiritual hero.

In defiance of his tragic lot, the great Czech composer did not despair. Both quartets end with an outlook of confidence. . . .

When after Munich, President Benes finished his address protesting the dismemberment of his country, the last movement of Smetana's first quartet was broadcast to the people of Czechoslovakia. Too well did they understand the symbolic turbulence, the dynamic sweep and sudden violence of the piercing tone as well as the hopeful outlook of the brief coda.

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New York Concerts

(*Continued from page* 24)

Spohr, Carpenter, Leoni and Buzzi-Peccia, an "Indian Lullaby" by Rudolph Gruen and "Mists" by Charles Ives.

To these numbers Miss Alexander brought a flexible voice of ample compass and volume and discerning musical intelligence. In the slower songs of smooth, sustained tones there was a tendency to sing below pitch, but many passages of a more florid character were notably accurate. Mr. Flanagan contributed an Adagio by Mozart and Kreisler's "Shepherd's Madrigal" and transcriptions of Logan's "Pale Moon" and Tartini's Theme and Variations, and Mr. Mowbray provided helpful collaboration for both soloists. C.

Jean Harper, Contralto

Jean Harper, contralto, who has been heard in the radio and as soloist in a Boston synagogue, gave a song recital at the Times Hall the evening of April 18. Her program opened with three arias of Bach including the "Laudamus Te" from the B Minor Mass. Three songs for contralto, by Lalo, some numbers in Hebrew by Julius Chajes, Respighi's "Quattro Liriche" and a group in English made up a program which was warmly applauded by a small audience. Miss Harper exhibited a good voice, marred by a rather breathy emission, and made known a certain skill in delivery despite the prevailing monotony of her offerings. Alice Wightman accompanied. W.

Busch Chamber Music Players Conclude Series

The series of concerts by the Busch Chamber Music Players concluded with a Beethoven program at the Town Hall the evening of April 21. The occasion was considerably more enjoyable than that of the previous week and the audience larger and more representative. In fact, it included quite a scattering of distinguished musical figures, from Messrs. Toscanini, Klemperer, Stiedry, Huberman, Schnabel and Friedberg down.

Outstanding among the assisting artists was Rudolf Serkin, who participated in a performance of the Fantasy for Piano, Chorus and Orchestra, Op. 80, and, together with Adolf and Herman Busch, in the Triple Concerto. The remainder of the evening was devoted to the "Grosse Fuge" by the Busch String Ensemble and the Romance in F, with Adolf Busch the violin soloist. The performances were, in the main, better than they had been a week earlier. Much of the inspiration which pervaded the concert proceeded from the magnificent piano playing of Mr. Serkin. One likes to imagine that it was with such sweep, power and grandeur that Beethoven himself performed the piano part in the "Choral Fantasy".

This work, which stirred up the liveliest enthusiasm of the evening, is much too seldom heard nowadays. Twenty-five and more years ago it used to be performed from time to time by various New York orchestras, especially as a preface to the Ninth Symphony, with which it has a quite astonishing kinship, since its chief theme is a kind of preliminary form of the Hymn to Joy and the resemblances are further enhanced by certain harmonies, modulations and cadences. It is a curious, improvisational type of work, but fascinating, on the whole, and by no means as feeble as its neglect might suggest. The vocal part was excellently treated by the New Choral Group.

The Triple Concerto enjoyed an effective performance, thanks chiefly to the lordly playing of Mr. Serkin. Nevertheless the piece remains inferior Beethoven. The "Great Fugue" went rather better than it did last season, but one has heard much better interpretations of the familiar Romance than the somewhat wooden one of Mr. Busch. P.

Peter Melnikoff, Pianist

Peter Melnikoff, pianist, gave a recital in the Carnegie Chamber Music Hall on the afternoon of April 16. Mr. Melnikoff began with Liszt's "Weinen-Klagen" Variations and went on to the "Appassionata" Sonata of Beethoven and a group of Chopin. Following the intermission there were pieces by Debussy, Scriabin, Rachmaninoff and three by Liszt. Mr. Melnikoff showed himself a well-intentioned artist though occasionally his pedaling left something to be desired and there was sometimes a lack of obvious intention in his interpretations. A good-sized audience applauded with enthusiasm. H.

Mendelssohn Glee Club Ends Seventy-Eight Season

The third and last concert of the Mendelssohn Glee Club's seventy-eighth season, in the grand ballroom of the Waldorf-Astoria on the evening of April 18, attracted the usual large audience. Under Cesare Sodero's able direction this male chorus of distinguished traditions, which includes many well-known soloists of today and other days in its personnel, maintained its highest standard of excellence throughout a widely ranging program beginning with Wagner's "To Art" and closing with Edward Kremser's "Hymn to the Madonna" and an arrangement of the old Dutch "Prayer of Thanksgiving."

Ruth Diehl, soprano, as the guest artist, sang the solo in the "Hymn to the Madonna", a Puccini aria, songs by Bizet, Brown, Giannini and Wragg and two spirituals with ingratiating purity of tone and charm of style. Her accompanist was Edward Hart, while for the Club Harry Gilbert presided at the organ and Ladislas Helfenbein at the piano. C.

Nora Dinkov, Soprano; Lucy Brown, Pianist

Nora Dinkov, soprano, and Lucy Brown, pianist, gave a joint recital in the Carnegie Chamber Music Hall on the evening of April 19.

Miss Dinkov offered arias from Mozart's "Titus" and Mussorgsky's "The Fair at Sorochinsk" as well as songs by Schubert and Brahms and a group in English by Bliss and Blech and folk song arrangements. Her voice is one of good quality well produced but as yet a lack of poise is somewhat distracting.

Miss Brown was heard in a set of variations by Handel, a Sonata by Scarlatti and a Toccata by Bach, also works by Chopin, Shostakovich and Nin. She exhibited good technical equipment and an artistic approach to her numbers. A good sized audience received the two artists well. D.

National Council of Jewish Women Sponsor Benefit Concert

A benefit concert sponsored by the National Council of Jewish Women was given in the Steinway Building on the evening of April 16. On the program were heard Aloys Kremer, and Hubert Liverman in the Mozart C Major Sonata with Grieg's second piano part, and the arrangement for the same combination, of Liszt's fantasy on Beethoven's "The Ruins of Athens". Mr. Liverman won approval with Liszt's arrangement of Paganini's "La Campanella". Helen Arden, soprano, was cordially received in the Ballatella from "Pagliacci" and songs. Henry Mondi, baritone, was much applauded in "Di Provenza" from "La Traviata" and Negro Spirituals. Beal Hober, soprano, sang "Pace! Pace!" and songs by Head and Terry. Fern Sherman was the accompanist. V.

Central Church Ends Concert Series

The second and the last of the series of three Evenings of Music at the Central Presbyterian Church were given on March 20 and 27. At the second concert, the Britt String and Piano Trio was heard in Beethoven's G Major Trio and works by Dohnanyi, Vierne, Tournemire and Brahms. Hugh Giles, organist, assisted.

The last concert was composed of choral works, with Debussy's "The Blessed Damozel" the outstanding work of the evening. Mildred Dilling, harpist; Rose Dirman, soprano; Lilian Knowles, contralto, and Hugh Giles, organist, were the soloists. Robert Hilton conducted the Women's Chorus. K.

Ohio Wesleyan Receives Bequest

DELAWARE, O.—A gift of $20,000 has been received by the music department of Ohio Wesleyan University from the estate of the late Clara Williams, formerly an instructor in voice at the university. Miss Williams taught at Ohio Wesleyan from 1901 to 1929.

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Shostakovich's Aunt, a Scientist, Lives in U. S.

Has Taught in Colleges During 20 Years Residence Here—Is Wife of Mathematics Professor and Co-author of Book About Composer—Family Background Sketched

By MAUDE MULLER

TO not only the musically elite but to the general public as well is the name of Dimitri Shostakovich familiar these days. The foremost personality in the music of the Soviet Union today has almost become a legend on this side of the world, particularly after the dramatic circumstances in which his Seventh and Eighth symphonies were composed and performed.

But few may know that his aunt, his only living relative in the United States, is a resident of suburban Philadelphia. This aunt is Dr. Nadejda Galli-Shohat, who with her husband, Dr. A. J. Shohat, lives in a charming old house in Manoa.

Dr. Galli-Shohat is a scientist. She was awarded her degree in Germany and taught in universities in Russia before and after the Revolution. Since coming to the United States 20 years ago, she has been assistant in the Physics Department at the University of Michigan; taught at Mt. Holyoke College; was a Fellow at Bryn Mawr College and taught in Rockford College, Illinois, until her health failed and she retired to her quiet home.

Dr. J. A. Shohat, professor of mathematics at the University of Pennsylvania, describes himself as the husband of the distinguished aunt of a most distinguished nephew. Both he and his wife were honored guests of the Columbia Broadcasting Company in New York on April 2 when their nephew's new symphony, the Eighth, was broadcast to the western hemisphere.

Proud as are aunt and uncle of the success of their nephew, they are more interested in helping people to understand him and to show how his life and his experiences are really the life of Russia. That it is because of his family, his country, that he is what he is and has been able to do what he has. With Victor Ilyich Seroff, Dr. Nadejda Shohat has written a book called "Dimitri Shostakovich. The Life and Background of a Soviet Composer" which tells many things of interest regarding the country and the family of the artist.



Dr. Nadejda Galli-Shohat, Aunt of Dimitri Shostakovich, Who Lives Near Philadelphia.

Siberian Origin

Dr. Shohat's family were all born and reared in Siberia, where her father, Vassily Kokaoulin, was general manager of the Industrial Gold Mines. In contrast to many men in position of authority he and his wife worked constantly to improve the lot of the workers. They started an orchestra of mine employees, provided a pension plan for the men, and, undoubtedly the most popular innovation of all, installed warm lockers near the mines where wet clothes could be exchanged for dry ones before the long trek back to the barracks.

The strike and slaughter of the miners at Bodaybo, 2,000 miles north of Irkutsk, Siberia, in 1912, regarded by Lenin as the turning point in the spirit of the Russian Revolution, would never have happened, so said a woman of the gold mine region talking to Dr. Nadejda Shohat years after the massacre, if Vasilly Jakovlevich Kokaoulin had been alive.

One of Dr. Shohat's paternal ancestors was the Moscow Metropolitan, Innocent Golden Mouth, so called because of his eloquence. He was a member of the Black Clergy. In the Greek Catholic Church, the White Clergy must be married before they can be dedicated to the priesthood. The Black Clergy, on the other hand, do not marry and must renounce all family ties.

Bodaybo, Siberia, where the family lived and where the six children were born, was 300 miles from the nearest settlement. The music of the birds and the wind in the trees of the surrounding forest were familiar sounds. Fox, bears and wolves were everyday sights.

Mother a Musician

Sonya, the third of the children and the mother of Dimitri Shostakovich was an accomplished musician. She graduated from the Irkutsk Institute for Noblewomen, founded by Nicholas I. Later she studied at the conservatory in St. Petersburg. It was during this later period that she met her future husband. Her older brother, Jascha, at that time the revolutionary of the family, brought Dimitri Boleslavovich Shostakovich to the house where Sonya and Nadejda lived. "Just wait until you hear him sing", said Jascha. Not long after this, in October 1903, Sonya and Dimitri were married.

Shostakovich, because he was the son of parents who had been exiled to Narum, Siberia, was not called to the draft in 1904, when the Russo-Japanese War broke out. So life went on much as usual for the young couple. Their first child was a daughter, Marusia. The second child, a son, was born on Sept. 12, 1906. He was given his father's name though that had not been the original intention. The name chosen had been Jaroslav, but the officiating priest insisted Dimitri was a better name, so Dimitri it was. "He (the priest) probably didn't know the name day for Jaroslav," said Grandfather Kakaoulin.

After the Revolution of 1905, a number of progressive schools had sprung up in Russia to which children of liberals and the intelligentsia were sent. It was to one of these Dimitri was sent when old enough. Because of his rapid progress in music he was taken to a special music school and at the age of ten years he composed his first piece, Theme and Variations.

His "Hymn of Liberty" was composed during the time of the "bloodless revolution" in 1917 and when that phase of the revolution had passed, he, deeply impressed as a sensitive child would be, composed a "Funeral March for the Victims of the Revolution".

The death of Mitya's father in 1922 was a sad blow to the family. He was a charming man, deeply loved by his children and wife. Also, he was the bread winner and his passing left them not only lonely and unhappy but there was also the feeling of utter desolation and helplessness. Later, Sonya procured a position in the Chamber of Weights and Measures where her husband had been employed. Marusia taught music in a ballet school and Mitya found a job playing in a movie house. Amid great privations and much ill health, never was the precious music neglected.

We see that Shostakovich lived and developed during a period of ferment and great unrest. He inherited from his family a deep concern in social conditions. He lived and grew up in a family which discussed and in some cases took part in the Revolution. The experiences of his life paralleled the life of his country. There was beauty and grandeur, sorrow and suffering.

To quote from the recent book on his life, Shostakovich says, "I think an artist should serve the greatest possible number of people. I always try to make myself as widely understood as possible and if I don't succeed, I consider it my own fault."

Dr. Shohat believes that the destiny of mankind is involved, not only in the outcome of the war, but that the kind of a world that will emerge from the ruins of today depends to a large extent on friendship, understanding and cooperation between Russia and the United States. And she expresses a wish that her nephew's ninth symphony, a "Victory" Symphony which he hopes will be a musical interpretation of their triumph over barbarism and an expression of his people's greatness may be produced in Philadelphia, the city which is a symbol of Brotherly Love.

Birmingham Plans Next Season

Famous Orchestras and Noted Soloists Will Give Concerts

BIRMINGHAM, Ala.—Helen Jepson, and James Melton, Metropolitan Opera stars, will open the 1944-45 artists series of the Birmingham Music Club Oct. 10.

Following the Jepson-Melton recital will be the Charles L. Wagner Opera Company in Verdi's "La Traviata" with a cast largely drawn from the Metropolitan, on Oct. 28; Zino Francescatti, violinist, Nov. 14; Ezio Pinza, Metropolitan bass, Dec. 14; Rudolf Serkin, pianist, Jan. 11; Philadelphia Orchestra with Eugene Ormandy conducting and Helen Traubel as soloist, in an all-Wagner program, Feb. 16; Minneapolis Symphony with Dimitri Mitropoulos conducting and Vladimir Horowitz as guest soloist in an all-Tchaikovsky program Feb. 22. The Ballet Theater, presenting four new ballets, will bring the regular course of the club to a close in mid-March.

The 1943-44 artists series was ended March 28 by a performance of the Ballet Theater. The special events which have brought Jeanette Mac Donald, Marian Anderson and Sigmund Romberg's Orchestra here this season, will close on April 14 with Oscar Levant, pianist.

LILY MAY CALDWELL

"St. Matthew" Passion Given in Church

The St. George Church presented the Bach "St. Matthew" Passion on March 19. Soloists included Rose Dirman, soprano; Edward Kane, tenor; Reinald Werrenrath, bass; Norman Jolliffe, baritone; and Ruth Rothacker, alto. The choir was under the direction of George W. Kemmer.

Composes March for WAC Air Corps.

WASHINGTON.—Pvt. Patricia Mann, Air WAC, has composed the words and music for the new official song of the corps, "March of the Army Air WACS." The song is dedicated to her husband, Lieutenant Boyd V. Mann, Army Air Forces pilot, who was killed in a plane crash in 1942.

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